

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND



KLEMPERER OPENS PHILHARMONIC'S NEW SEASON

First Orchestral Concerts in New York Are Signalized by the Return of Noted Conductor, a Guest of 1926-27

A Novelty by Hindemith

Mathis der Maler, Inspired by Colmar Paintings, Is Work on a Large Scale and Emotional in Character — Some Schönbergian Bach and Early Sibelius

By OSCAR THOMPSON

TOWERING, a gigantesque figure above the orchestra, though he dispensed with the usual podium, Otto Klemperer assumed the leadership of the New York Philharmonic-Symphony in the opening concerts of the Society's ninety-third season, given in the friendly confines of Carnegie Hall. The tall exile from Hitler's Third Reich conformed to the prevailing fashion of conducting from memory, no light task in view of a program that had as its constituent compositions a Schönberg transcription of Bach, a first-time novelty on a large scale by Hindemith, and an arduous, if early symphony by Sibelius. The program:

Prelude and Fugue in E flat major
Bach-Schönberg
Symphony, Mathis der Maler....Hindemith
Angelic Concert — Entombment—Temp-
tation of Saint Anthony
(First Time in America)
Symphony No. 2, in D major.....Sibelius

The identical program was played on the evenings of Oct. 4, and 6, and the afternoons of Oct. 5 and 7, thus inaugurating a Thursday, a Friday, a Saturday and a Sunday series in the Philharmonic's scheme of alternating subscription concerts. At each of his appearances Mr. Klemperer was cordially welcomed and the performances under his baton as cordially applauded. He was given every reason to believe that he was among friends, although the attendance on Sunday was not such as to indicate that his engagement had solved one of the pressing problems of the Philharmonic's struggle for the widest popular support.

If there was nothing of a revelational character in these concerts, it was to be remembered that Mr. Klemperer was not a new figure on the checkerboard of New York's orchestral nights and days. His guest ministrations with the New York Symphony in 1926-27, before the Damrosch orchestra was swallowed head, fins and tail, by its elderly rival, and at a time when both organizations were engaged in tossing the baton hither
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Impresarios of New Opera Seasons



Max Rabinoff, Managing Director of the Cosmopolitan Opera Company, Which Opened at the Hippodrome

CARMEN BEGINS RABINOFF OPERA

Works in Four Languages Included in First Week—
Coe Glade Scores

The Cosmopolitan Opera Company, Max Rabinoff, director, opened its season at the Hippodrome on the evening of Oct. 8, with Bizet's Carmen, before an audience which was a large one even in the immense auditorium.

Flag-draped balcony rails added to the festive appearance of the house and Dudley Field Malone made a speech before the curtain in an intermission, praising the aims of the organization and asking for continued public support. Three famous Carmens of former days, Geraldine Farrar, Maria Gay and Marguerita Sylva were in the audience which also included many musical notables.

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Guy Golterman, Who Has Charge of the St. Louis Opera Season, Launched in the New Auditorium on Oct. 8

ST. LOUIS OPERA GETS UNDER WAY

La Rondine, with Bori, Macbeth and Chamlee Is Auspicious
Entrée

ST. LOUIS, Oct. 8.—La Rondine, given here for the first time, was the vehicle for the gala opening of Guy Golterman's St. Louis Grand Opera Company tonight in the Opera House of St. Louis's new Municipal Auditorium. Lucrezia Bori in the role of Magda, Florence Macbeth as Lisette, Mario Chamlee as Ruggero, Marek Windheim as Prunier, Louis D'Angelo as Rambaldo, Lodovico Oliviero as Goblin, Wilfred Engelman as Crebillon, Ada Paggi as Suzy and other members of the brilliant cast were received with warmth by a large audience. Gennaro Papi conducted.

An equally large audience was expected for Lohengrin on Oct. 10. The
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STOKOWSKI FORCES INAUGURATE SERIES

Curtis Bok Elected President of
Orchestra Body—Form
Junior Symphony

PHILADELPHIA, Oct. 6.—The Philadelphia Orchestra formally inaugurated the 1934-35 musical season yesterday afternoon with a brilliant concert under the familiar leadership of Leopold Stokowski. Bach, Beethoven, Pfitzner and Strauss were the composers represented. The orchestra begins its year with the Friday afternoon series virtually sold out, a bigger sale for the

Saturday evening series than in recent years and a highly encouraging subscription for the new Tuesday evening series. Both in numerical schedule and in novelty of structure the thirty-fifth season is the most important in the history of the organization, on account of the innovation of opera productions at tri-weekly intervals, the introduction of the Tuesday evening series of ten operas and ten symphony programs, and the sequence of ten Sunday evening concerts with popular prices and popular programs. It also is important because the past two or three years have brought
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JUBILEE FESTIVAL AT WORCESTER IMPRESSIVE

Six Fine Concerts Mark 75th Anniversary — Bori Lauded as Artists' Night Soloist—
Butterfly Well Produced

Young Artists Win Favor

Susanne Fisher Triumphs in Butterfly and as Soloist—
Stevens and Knitzer Impress at Children's Concert — Job, by Nabokoff, Disappoints in American Premiere

By A. WALTER KRAMER

WORCESTER, MASS., Oct. 6.—Inaugurating the seventy-fifth anniversary of what is generally conceded to be the oldest Music Festival in this country, the first program of the six which comprise this Diamond Jubilee was heard on the evening of Oct. 2 in the Municipal Memorial Auditorium. The audience was a very large one and the program was performed in a manner that displayed again the distinguished ability of the festival chorus under Albert Stoessel, now in his tenth year as its musical director.

The beautiful auditorium, opened last October, was resplendent once more and the meritorious achievement of the chorus, the singing of the soloists and the playing of the orchestra combined to make an evening of genuine musical enjoyment.

Viewed on paper, Franck's imposing setting for chorus and orchestra of the 150th Psalm, Delius's Sea Drift and Honegger's King David suggest to the serious music lover a galaxy of engaging works. But placed as they were, they did not build up to the kind of climax that such an evening demands. The Franck Psalm is, in my opinion, a closing, not an opening work, and thrillingly sung as it was, would have earned an overwhelmingly resounding reception had it been placed last.

Contrast in "Moderns"

I find no fault with Mr. Stoessel. Among conductors of our day he is known as a master program-arranger, a musician of not only profound knowledge and great gifts, but one of wide sympathies, interested both in the old and the new. However, it seemed to me unfortunate that on this program two modern works like the Delius and the Honegger were placed side by side, for, unlike as they are, they cancel each other when performed together.

Delius's lovely work gains for me on every hearing. In it are displayed all of the merits and faults of this English composer who died but a few months
(Continued on page 6)

Boris with Tibbett Planned for Chicago Grand Opera New Season

Original Version of Moussorgsky Opera to Be Sung in English—Turandot with Jeritza Opening Production on Nov. 10—Stock to Conduct Tristan—New Ballets to Be Featured—Large Roster of Noted Soloists Engaged for Six Weeks' Performances of Varied Repertoire

CHICAGO, Oct. 5.—Lawrence Tibbett, singing Boris Godounoff for the first time and in the composer's version rather than that with revisions by Rimsky-Korsakoff, will be one of the outstanding features of the six-weeks' season of the Chicago Grand Opera Company which opens at the Civic Opera House on the evening of Nov. 10. This version of the opera has never had a stage production in this country, although it was presented in concert form in Philadelphia. It will be sung in English. The opening opera will be Puccini's Turandot, with Maria Jeritza in the title role and Frederick Jagel of the Metropolitan Opera as Calaf.

George W. Rosseter, president of the organization, and Paul Longone, its artistic director, announce that performances will be given on Monday, Tuesday, Wednesday and Saturday nights, and Saturday afternoon, the final one being the matinee on Dec. 22. Ballets will be featured on Friday nights.

An important revival will be Strauss's Salome with Maria Jeritza in the title role. Frederick Stock, conductor of the Chicago Symphony, will lead performances of Tristan und Isolde on Dec. 15 and 18.

Weekly Ballet Performances

Ballets to be given at the Friday night performances will include world premieres of *Hear Ye! Hear Ye!* by Aaron Copland, and *Gold Standard* by Jacques Ibert, *L'Histoire d'un Pierrot* by Costa will have its first American hearing, and *Die Puppe* by Bayer its first hearing in Chicago. William Grant Still's *La Guiblessie* will be given, also Stravinsky's *L'Histoire du Soldat* and Ravel's *Bolero*.

The personnel of the company will include: Sopranos: Hilda Burke, Lucia Diano, Maria Jeritza, Lotte Lehmann, Edith Mason, Margery Maxwell, Lucinda Munroe, Hilda Ohlin, Elisabeth Rethberg, Franca Somigli, Jean Tennyson and Aida Vanos. Mezzo-sopranos and contraltos: Evelyn Ames, Alice Mary Baenziger, Hortense Drummond, Coe Glade, Eleanor LaMance, Maria Matyas, Maria Olszewska, Helen Ornstein, Ada Paggi and Sonia Sharnova.

Tenors: Giuseppe Cavadore, Mario Chamlee, Charles Hackett, Rene Maison, Giovanni Martinelli, Lauritz Melchior, Lodovico Oliviero and John Pane-Gasser. Baritones: Wilfred Engelman, Claudio Frigerio, Carlo Morelli, Joseph Royer, John Charles Thomas and Lawrence Tibbett. Basses: Chase Baromeo, Guido Guidi, Emanuel List, Louis Lovich, Ezio Pinza and Vittorio Trevisan.

Conductors: Gennaro Papi, Musical Director, Dino Bigalli, Leo Kopp, Giacomo Spadoni, Isaac VanGrove, Siegfried Vollstedt and Henry Weber. Stage Director, Isaac VanGrove. Stage Manager, Bernard Cantor. Technical Director, Harry W. Beatty. Ballet Director, Ruth Page. Ballet Soloists, Harriet Lundgren, Ruth

Pryor, Edward Caton, Harald Kreutzberg and Bentley Stone.

Competition for Program Cover

A competition for a cover design for the opera program this winter has been announced. Entrants will be limited to American artists who are American citizens and residents of Chicago. The prize will be \$100. All entries must be in the hands of the Artists and Repertoire Committee of the company, at its offices at 20 North Wacker Drive, by Oct. 15. Final judging of the entries will be conducted by a committee consisting of Karleton Hackett, chairman, and Arthur G. Cable, Thomas H. Fisher, Rudolph Ganz, Mrs. Ernest R. Graham and Leeds Mitchell.

DISCUSS PLANS FOR AIDING MUSICIANS

Meeting Held at Damrosch Home by Prominent Patrons of Music

A group of patrons of music gathered at the home of Walter Damrosch on Oct. 7, to plan for aiding needy musicians and artists who have been provided for three years by the Musicians Emergency Fund, Inc., which has now exhausted its resources. Among those present were Mrs. Vincent Astor, Harry Harkness Flagler, Mrs. Charles S. Guggenheimer, Paul D. Cravath and Mme. Yolanda Méro-Irion.

Mme. Irion reported that from Dec. 1931 to Sept. 1934, about \$330,000 had been paid out in emergency relief among needy musicians and artists. In addition, 1,200 engagements or employments, aggregating a sum of \$150,785.66 were secured for the various artists registered. This money was paid direct to the artist and is not included in the above relief figure. At present, the organization has 1,818 active cases of musicians and artists who merit aid. 82 per cent of those helped are American citizens, and of the remainder, only 8 per cent are aliens.

Dr. Damrosch described conditions in the musical profession as "alarming" and said the situation is especially critical as it affects teachers and artists.

A second meeting is to be called at the home of Dr. Damrosch on Oct. 17.

Dates for Philadelphia Tristan

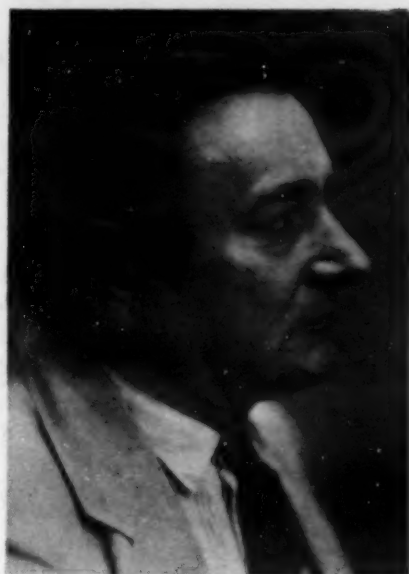
The dates of the Philadelphia Orchestra's performances of Tristan und Isolde were erroneously announced as Oct. 26, 27 and 30 in MUSICAL AMERICA for August. The correct dates are Oct. 19, 20 and 23.

Daughter Born to Mr. and Mrs. Horowitz

MILAN, Oct. 1.—A daughter was born today to Vladimir Horowitz and Mrs. Horowitz, who was Wanda Toscanini, daughter of Arturo Toscanini. The child will be named Sonya.

Rudolf Scheel Appointed to Duisburg-Bochum Opera

WEIMAR, Oct. 1.—Rudolf Scheel, formerly of the Weimar Opera, who attracted attention several years ago by his experimentation in modern staging, has been appointed stage manager of the Duisburg-Bochum Opera.



Nehrdich, Kassel

Paul Bekker, Eminent German Critic and Musicologist, Now in New York

Dr. Artur Rodzinski Marries Granddaughter of Wieniawski

CLEVELAND, Oct. 5.—Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, announced today his marriage in Warsaw on July 9, to Halina Lilpop Wieniawski, granddaughter of the noted Polish violinist and composer.

H. H. FLAGLER RESIGNS AS PHILHARMONIC PRESIDENT

Edwin T. Rice Succeeds in Office Held Since Merger of 1928

At a meeting of the board of directors of the Philharmonic-Symphony Society of New York held on Oct. 3 in the offices of Clarence H. Mackay, chairman of the board of directors, the resignation of Harry Harkness Flagler as president of the society, chairman of the pension fund and member of the executive committee was accepted with regret.

Marshall Field was elected president and Edwin T. Rice chairman of the pension fund committee. Mr. Flagler remains a member of the board of directors which passed a resolution of regret at Mr. Flagler's resignation, expressing appreciation of his efforts for the welfare of the society. Ill health, Mr. Flagler stated in his letter of resignation, compelled his retirement.

Mr. Flagler became president of the Philharmonic-Symphony at the time of the merging of the New York Symphony with the Philharmonic in 1928. He had been interested in music for more than thirty years and in 1903, headed a committee for the welfare of the Philharmonic Society. He took an important part in the reorganization of the economic basis of the Symphony Society of New York in 1907, and became its president in 1910. Four years later he assumed the financial responsibility of the Symphony Society and continued to do until the merger in 1928.

Mr. Field was one of Mr. Flagler's associates in the campaign held last winter for the guaranty fund, heading the men's division of the committee. He was a director of the Philharmonic Society before the merger, when he assumed the office of vice-president of the combined organizations. He has also been a director of the Metropolitan Opera Association since 1925.

Paul Bekker Comes to New York as Critic on the Staats-Zeitung

Noted German Critic, Author and Musicologist to Write of America's Music

Paul Bekker, the eminent German critic and musicologist, arrived in New York on the Champlain on Sept. 16, to become music critic of the New York *Staats-Zeitung* and the *Herold*. Joachim Meyer, former critic of these publications, is now managing editor of the *Staats-Zeitung*.

Mr. Bekker who, besides attaining eminence in the literary field has been managing director of the opera houses in Cassel and Wiesbaden, is a native of Berlin. He played violin with the Berlin Philharmonic for a number of years and later conducted orchestras in Aschaffenburg and Götting. His first critical position was on the Berlin *Neueste Nachrichten*, and he was successively on the Berlin *Allgemeine Zeitung* and from 1911 to 1925, on the *Frankfurter Zeitung*. His activities as operatic manager followed.

He has been a champion of new music and was one of the first to plead the cause of Mahler, Schreker, Schönberg and Krenek. He has published numerous works on music from both the critical and scientific standpoint. Among these are *The Symphonies of Gustav Mahler*; *Music Drama of the Present Time*; *Richard Wagner, His Life in His Works, and Concerning the Natural Province of Sound*.

In honor of Mr. Bekker, the *Staats-Zeitung* gave a luncheon at the Hardware Club on Tuesday, Oct. 9, at which were gathered to meet him and wish him a hearty welcome a number of music critics of the New York daily press, and of the leading music journals.

WESTMINSTER CHOIR IN NOTABLE RUSSIAN DEBUT

Warmly Received by Soviet Officials—Give Workmen's Concerts in Moscow

The Westminster Choir, conducted by Dr. John Finley Williamson, scored a brilliant success in its Russian debut at Leningrad on Sept. 24 according to a cablegram received from Albert Morini, European manager of the choir. An elaborate reception was tendered the group by the Radio Committee of Leningrad, and addresses of appreciation were given by the Government Commissioner and the President of the Russian State Chorus.

Opening at the Conservatory in Moscow on Sept. 29, the Princeton singers were greeted with much enthusiasm. The program opened with the *Internationale*, followed by Southern melodies and cowboy songs. The American Ambassador, Walter C. Bullitt, many diplomats and Soviet officials were in attendance. Two concerts exclusively for workmen have been added to the Moscow engagement extending the total number of concerts there to seven.

A broadcast from Moscow, re-broadcast in America by an NBC network, was to be given by the group on Oct. 6. The choir will tour eleven European countries, and, upon its return to the United States, will be heard at Carnegie Hall, New York, on Nov. 27.

PITTSFIELD REDIVIVUS: A Return to the Berkshires

★ ★ ★ ★ ★
American and Foreign Works Introduced at Mrs. Coolidge's Chamber Music Fete



Curtis, Pittsfield

Performers, Composers and Guests at the Pittsfield Festival: Standing, from the Left: Jay Rosenfeld, Marianne Kneisel, Mrs. Rosenfeld, Nikolai Sokoloff, Daniel Gregory Mason, Mrs. Jacques Gordon, John Alden Carpenter, Mrs. Horace Britt, Horace Britt, Harry Kaufman, Arturo Bonucci, Mrs. Nikolai Beresowsky, Nikolai Beresowsky, David Jackson, William Kroll, Alfredo Casella, Naum Benditzky, Mrs. William Kroll, Alberto Poltrineri, Lucile Lawrence, Leopold Godowsky, Feri Roth, Mrs. Roth, Vera Fonaroff, Roy Harris, Frank Sheridan, Alta Hill, Dr. L. Pressfield, Mrs. Sheridan, Irving Kolodin, Mrs. James Levey, Frank Kneisel, Mrs. Conrad Held, Mrs. Harris, J. C. Freeman, Edward Burlingame Hill, Mrs. Hill and Alice Chalifoux. Seated, Leonard Shure, Rebecca Clark, Sir Henry Kitson, Frank Bridge, David Mankowitz, Jacques Gordon, Carlos Salzedo, Michel Piastro, James Levey, Louis Persinger, Rudolph Wurlitzer, Conrad Held and Edwin Ideler

By IRVING KOLODIN

A PLEASANT fall day, and the ascent of wooded South Mountain to the handsomely simple Temple of Music could not fail to bring back to the minds of many visitors to the 1934 Berkshire Festival of Chamber Music last month the circumstances under which they last had gathered at a Pittsfield Coolidge Festival. For, then, the year was 1928; the occasion was a tenth anniversary festival to celebrate the inception of these events; America was riding high on the crest of its prosperity wave, the world was a comparatively tranquil place. All these differences, one anticipated, must certainly have their effect on the 1934 festival; but, it was soon apparent, the solid base on which this structure had been reared—the abiding affection of Elizabeth Sprague Coolidge for her beloved chamber music—was not to be affected by anything short of a world catastrophe. Having thus far escaped that dire happening, Pittsfield after a lapse of six years was still a place of blessed quiet, where great things might easily come to pass.

It would be particularly pleasant to report that at least one new work of salient merit was brought to the attention of the listeners during the five concerts, inasmuch as the current festival marked the thirtieth year since the Coolidge family took up residence in Pittsfield. But such a bit of good fortune was denied to the faithful; those among the contemporary works which were relatively detaining in their interest had already been played and replayed at places other than Pittsfield—in Washington at the Library of Congress Auditorium originally, and in New York, Philadelphia, Boston and elsewhere, since.

However, it could hardly be said that

this lack was attributable to a want of effort or discrimination on the part of the patroness. The new American works bore names so well known as those of Edward B. Hill, John A. Carpenter, Henry Eichheim and Roy Harris; those from abroad included creations of Frank Bridge and Ottorino Respighi. But it was not merely by an unreasonable comparison with the Bach, Beethoven and Brahms also heard on these programs that they failed to impress; there were achievements closer to our own time, from the hands of Martinu, Loeffler, Tansman, Rieti and Casella to demonstrate that substance and fancy were yet to be discerned as touchstones of merit, regardless of idioms or "trends."

Probably the major disappointment of the festival was the new Trio by Roy Harris, the first work of his to be presented

at Pittsfield. Aside from being the youngest of the American composers whose works were played on this occasion, Harris alone could be deemed a representative of the "left wing" in native composition. As an example of their work, this trio was scarcely an ideal initiation for the staid elements in the Pittsfield gathering. The work finds Harris again in the mood and outlook of his Symphony—1933, played in Boston and New York last winter by the Boston Symphony. Fragmentary themes of a similar character, the same type of rhythmic outbursts that fit into no discernible pattern, a pretentiousness of speech that is borne out by nothing in the character of the actual material itself. His hard-driven first movement is hammer and tongs from beginning to end, with a succession of climaxes

that serve, finally, only to negate each other. A faintly lyric slow movement comes to a complete halt while the violin and cello adjust mutes simultaneously, a weakness in mere scoring that is fatal to the listener's attention. There is skill in the fugal finale, in which the salient theme of the first movement reappears in various forms, but it is a routine fugal, of little distinction. The work was brilliantly played by the Casella-Poltrineri-Bonucci ensemble, Mrs. Coolidge's 1934 contribution to America's musical life.

Among the other new American works, the Sextet of Edward Burlingame Hill (for flute, oboe, clarinet, bassoon, French horn and piano) was easily the most "listenable." Hill has accomplished here very little more than an "occasional" piece, but it is neatly written and shrewdly scored. Profundities are wholly absent and a definite air of gentility clings to the work, which proceeds through its four movements in an easy-going and good-natured fashion. Carpenter's intent in the new quintet, presented with the composer at the piano, was clearly of a more exalted order, but the materials at his disposal were hardly irresistible. Brahms, Wagner and Richard Strauss were the good fairies that attended the birth of this creation, and their shadows fall long on Carpenter's score. A strange lack of discrimination which permits the composer to juxtapose an honest chord-and-scale theme with a trite sentimental one was the primary, and recurrent, weakness of the work. Henry Eichheim's two-movement Sonata for violin and piano never achieved an esthetic level above "prettiness"; and the excessive length of each section lulled the listener to a point where the inherent quality of the ideas and their sensitive usage were fairly obscured. This is salon music

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WALL STREET

The Hostess and Patroness of the Berkshire Festival, Mrs. Elizabeth Sprague Coolidge, and the Sculptor, Jo Davidson, with the Bust of Mrs. Coolidge, Designed for the Hall of Fame of the Library of Congress in Washington

75TH WORCESTER FESTIVAL MAINTAINS HIGH LEVEL

(Continued from page 3)

ago, but the success of the Honegger piece has ever been a puzzle to me. A decade has dealt far from kindly with this harsh, dry and often brittle music.

Mr. Stoessel brought to the performances of both works the fruit of careful preparation. In the Delius, Robert Crawford sang the taxing incidental baritone solo with vocal resource, good enunciation and unerring musicianship. Jeanette Vreeland, that fine soprano, whose art has adorned several festival programs in other years, made the solos in the Honegger work singularly appealing, illuminating them by the beauty of her voice and her artistic penetration. Similarly, Frederick Jagel, tenor of the Metropolitan Opera, was a superb interpreter of the music assigned him, de-

The Festival Chorus and the Orchestra Under the Baton of Albert Stoessel. During One of the Six Programs Which Marked the Seventy-fifth Anniversary of the Country's Oldest Festival. Susanne Fisher, Soprano, Is the Singer on the Stage



Donald H. Court



Pirie MacDonald
Albert Stoessel, Director of the Worcester Festival, Who Conducted All of the Six Programs with Mastery

livering it with a full command of his vocal gifts and style. Risé Stevens, a young mezzo-soprano, making her Worcester debut, was an admirable artist in her part and Gean Greenwell was a worthy Narrator. The orchestra was headed, as in other years, by Charles Lichter, concertmaster, and Walter Howe presided at the organ in his usual capable fashion.

No Jubilee Recognition

One note of festive brilliance was missing from this program—the omission from the evening's schedule of public recognition of the Diamond Jubilee. A festival fanfare (perhaps composed by Mr. Stoessel, who wrote an excellent one last year), words of greeting from officials of the Worcester County Musical Association and from prominent Massachusetts musical personalities, perhaps a poem symbolizing the achievement of three-quarters of a century, and the opening of the proceedings by the singing of the national anthem would have been appropriate. Without any of these inspiring things the presentation of any program on so important an anniversary could not but lack something.

Three Glorious Names

"And their names shall be great" might well have been the motto of the second evening's concert on Oct. 3, which consisted of the Kyrie, Gloria, Qui tollis and Gratias from Bach's B Minor Mass, Beethoven's Piano Concerto in C Minor, with Carl Friedberg as soloist, Act III of Wagner's Tristan and the Transformation and Holy Grail Music from his Parsifal. Bach, Bee-



Lucrezia Bori Was the Star of Artists' Night, Always a Brilliant Festival Occasion

thoven and Wagner, in truth, three of the greatest names in music.

The glory of this music spoke to us in convincing terms from the first to the last note. The Auditorium was well filled, the audience responded heartily and there was a feeling of genuine satisfaction on all sides. Mr. Stoessel won new honors in the Wagner, which he led with praiseworthy effect.

I have often heard Mr. Stoessel do the Bach Mass, therefore his mastery of it was not new to me. The chorus sang remarkably well in the superbly inflected Qui tollis and the Gratias, though in the Kyrie the sopranos were a bit under pitch and the Gloria got off to a bad start, quickly righted. In the Parsifal most of the choral singing was of excellent quality, notably, the opening section for men's voices.

Friedberg Triumphs as Soloist

In Beethoven's loveliest, if not most imposing concerto, Mr. Friedberg won a triumph that was heart-warming. He played the music with that simplicity of manner, devotion and genuine expressiveness that only the greatest artists

have at their command. His tone was always modulated to suit the subject matter and there was nothing that escaped him, from the broad strokes of the opening to the finest detail of the Largo. Not only was he the supreme interpretative artist, but his management of the technical demands was complete. Such a really musical and deeply poetic performance one hears rarely. For there are few pianists before the public at any time, who possess what I call the Beethoven *rubato*. Mr. Fried-



Worcester Evening Post

Carl Friedberg Gave a Distinguished Performance of Beethoven's C Minor Piano Concerto on Wednesday Evening

berg has it. He had countless recalls and ovations on his every return. Mr. Stoessel gave him a beautifully adjusted accompaniment.

Tristan Music Finely Sung

In the presentation of the final act of Tristan and Isolde, Elsa Alsen was the heroine, Frederick Jagel the hero. Julius Huehn the Kurvenal, and Risé Stevens the Brangaena. I am glad that Mr. Stoessel chose to sing it in English. I hold, however, that the Corder translation used by the soloists, with the ex-

ception of Mr. Jagel, is outmoded. Mme. Alsen, who has been a distinguished Isolde in many of the world's leading opera houses, sang her music with that mastery of style and expression for which she is well known and highly esteemed. She brings to it rich experience in Wagner singing, high artistic ideals and vocal powers that make her an ideal exponent. Her singing of the Liebestod was ecstatic and deeply moving.

Mr. Jagel's singing marked him again as an artist of fine perception. There was real imaginative quality in his projection of the mood of his awakening and rhapsodic emotional feeling in his joy on hearing Isolde's voice. Mr. Huehn's Kurvenal was an achievement that speaks volumes for his artistic progress, a portrayal that was dramatic and sincerely felt. Vocally he was worthy of the highest praise, his upper voice being exceptionally rich and sonorous. Miss Stevens sang her brief part with appropriate accent and opulent

(Continued on opposite page)



Frederick Jagel Scored as Tristan in the Concert Performance of the Third Act and in Honegger's King David

DISTINCTIVE PROGRAMS DELIGHT FESTIVAL CROWDS

(Continued from opposite page)

voice. The role of King Mark was sung by Gean Greenwell, the Shepherd and Melot by Roland Partridge. Walter Howe was at the organ in the Bach excerpts.

The Auditorium was crowded on the afternoon of Oct. 3 for the annual Children's Concert with an eager, attentive and responsive audience. From a strictly musical standpoint, this is the most important concert of the festival, for it introduces to the young people carefully chosen items on which to build their appreciation of good music.

After the playing of the Cortège from Gounod's *The Queen of Sheba*, Mr. Stoessel gave an informal talk. He asked those who had attended the first of these concerts ten years ago to raise their hands, and there was a goodly showing. Then he called particular attention to the violin as the instrument which gave the player a real opportunity to express his soul in music, and made a plea for violin study.

Knitzer Makes Fine Impression

This was a happy prelude to the appearance of Joseph Knitzer, a young American violinist who made his Worcester debut in Glazounoff Concerto in A Minor. His technique is remarkably fluent, his tone warm and full, his phrasing genuinely musical and in addition he has a wonderfully pure style and a refinement and restraint infrequently met with in players of his age. I can well understand this, for Louis Persinger, who has trained him, is a master who emphasizes the subordinating of virtuoso flashiness to musical interpretation. Mr. Knitzer should win a place for himself among leading concert violinists. If he does, another bright name will be added to the long list of artists who have made their start at the Worcester Festival. The audience gave him an ovation and many recalls.

Risé Stevens Scores in Arias

Risé Stevens was the other soloist and in the *Che farò senz' Euridice* from Gluck's *Orfeo* and the *O mio Fernando* from Donizetti's *La Favorita*, she won complete success. She has not only a voice of unusual quality but a winning platform manner. In the Gluck aria she displayed the appropriate classic style and concentration of expression, while the Donizetti gave her a chance to show her versatility. She sang its simply felt



Joseph Knitzer Won Plaudits in the Glazounoff Concerto, at the Children's Concert, His Worcester Debut



Worcester Evening Post

Participants in the New Nabokoff Oratorio: Reading from Left to Right, Julius Huehn, Baritone; Gean Greenwell, Bass; Robert Crawford, Baritone; Harrison Potter, Pianist; Roland Partridge, Tenor; Warren Lee Terry, Tenor, and Gregory Ashman, Pianist

melodic lines entrancingly, and was repeatedly recalled.

It was pleasant to have two American artists reveal what we can do as performing musicians, especially so as Mr. Stoessel followed with an American composer's work, Charles T. Griffes's *The White Peacock*, after telling something of the composer's career. The piece, originally written for piano, was heard in a beautiful orchestral version made by Mr. Stoessel. Georges Barrère and Pierre Mathieu came forward before this performance to play brief examples of the tone quality of flute and oboe for the children, who greeted them with ringing applause.

The other orchestral works were the



Elsa Alsen Sang the Music of Isolde Superbly in the Act of *Tristan and Isolde*

Weber-Weingartner Invitation to the Dance and the Russian Sailors' Dance from Glière's ballet, *The Red Poppy*. Messrs. Lichter and Miquelle had a bow for their excellent playing of incidental solo passages in the Weber piece.

Susanne Fisher Lauded

The program on the evening of Oct. 4 read "Orchestral Night, featuring soloists," but it was just as much "Oratorio Night," as, for better or worse, Mr. Stoessel chose to give the American premiere of a short work in that form called *Job*, by the young Russian, Nicholas Nabokoff.

As a matter of fact, there were more interesting things to hear. One of the brightest spots of the evening was the first appearance in this city of Susanne Fisher, a charming singer, who, in a few years, has won her way to leading roles at the Berlin Staatsoper and the Paris Opéra Comique. After she had sung two



Donald H. Court

Jeannette Vreeland, Who Distinguished Herself in the Difficult Solo Parts of Honegger's *King David*, with Albert Stoessel, Father of the Festival Director

arias with the orchestra, *Depuis le Jour* from Charpentier's *Louise* and the *Wie nahte mir der Schlummer* from Weber's *Der Freischütz*, I am inclined to say that it was Miss Fisher's night. Hers is a lyric voice, probably the finest I have heard in many a day, well produced, the scale even and ample in range as well as in volume. In the *Louise* aria her top B was true, brilliant and yet not hard, and her A's and G's were all admirable, both in *forte* and in *piano*. Totally different in musical character, the *Freischütz* aria was equally well sung, the opening Andante with tender and appealing tone, the recitatives with dramatic underscoring and the exultant finale as triumphant as could be desired, with a thrilling B Flat on the penultimate note. A very real interpretative ability and considerable warmth marked both arias as well.

The audience gave Miss Fisher the first ovation of the evening, recalling her again and again. She sang an extra, was obliged to sing another, this time facing the chorus, and finally a third, the familiar

Drink to Me Only with Thine Eyes. The other extras were Sara Teasdale's *Pierrot Stands in the Garden*, set by Wintter Watts, and a German folk song. Harrison Potter accompanied these at the piano.

Mr. Stoessel led fine accompaniments for Miss Fisher and also Debussy's *Afternoon of a Faun*. In this Georges Barrère played the important flute part as no other living flutist I have heard, and had a special bow. Other orchestral works were the Introduction and Cortège from Rimsky-Korsakoff's *Le Coq d'Or* and Elgar's *Enigma Variations*, the latter having a rousing reception. Mr. Stoessel led the variations with great freedom and made them all interesting.

Job Music Undistinguished

Last, because to me it seems least, let me speak of Nabokoff's *Job*. There can be no question as to the excellence of the young Russian's training. Like many other composers of the day, he is dexterous and writes with a thoroughly professional skill. Like them, too, he has little to say. This music is entirely without physiogno-



Worcester Evening Post

Susanne Fisher, Soprano, Won a Triumph as Soloist with the Festival Orchestra and in *Madame Butterfly*

my, lacking individuality and gaining its effects only by the adroitness of its instrumental investiture.

The text was adapted in French from the Book of *Job* by Jacques Maritain and translated into English by Lewis Galantière. The version employed in this performance is by Mr. Galantière and Mr. Stoessel. On the whole, the English text comes off well enough, although there are places where the music and the words seemed to be only partly wedded.

The work is composed of a prologue, three parts and an epilogue, and calls for five solo singers, mixed chorus and orchestra. The title role, for baritone, was finely sung by Julius Huehn; a tenor Narrator was made fairly effective by Roland Partridge and Job's three friends, Bildad, Zophar and Eliphaz, were capably sung by Robert Crawford, baritone; Gean Greenwell, bass and Warren Lee Terry, tenor, respectively.

Mr. Nabokoff, like many of his young confrères, has not the slightest idea of how to write for the solo voice. He treats it in the manner of an orchestral instrument and overwhelms the vocal line with quantities of orchestral sound and fury. The chorus part is not a large one. Some of it was effective, but I had the feeling that here was a composer who had not tried his hand at writing numerous choral part songs as apprenticeship to undertaking the composition of an extended choral work.

Nothing arrests the attention in the music except those formulas which every modern composer knows so well, long since stock phrases, now in the Stravinsky, again in the Tchaikovsky, manner. At

(Continued on page 38)

WORCESTER'S FESTIVAL ATTAINS DIAMOND JUBILEE YEAR

Growth of Venerable Institution Traced from Beginnings as "Musical Conventions"



Hamilton B. Wood, President of the Worcester County Musical Association

By JOHN F. KYES

WORCESTER, Oct. 1.—On Sept. 28, 1858, and for several days previous, the Worcester *Daily Spy* carried an advertisement which possesses particular interest at this time: "Amusements. A Musical Convention will be held at Mechanics' Hall, Worcester, Commencing Tuesday Morning, Sept. 28, at 10 o'clock, and closing with a Grand Concert, on the Friday Evening followed. Solos by distinguished Vocalists will be given during the course. There will be Lectures upon various subjects of interest connected with music. Congregational singing will receive attention in respect to its practicability and its desirableness. The exercises will be under the direction of Edward Hamilton, of Worcester, assisted by Prof. B. F. Baker, of Boston. Tickets to the whole, including Concert, 50 cents for Gentlemen, 25 cents for Ladies." (sic.)

The Convention seems to have lived up to the hopes of its sponsors. More than 200 attended the lengthy sessions devoted in turn to lectures on the voice, the practice of psalmody, and the rehearsal of choruses. It was said that the full chorus had a fine, ringing effect, never before heard in these parts.

The concert on Friday evening took place in Mechanics' Hall (dedicated in March, 1857) and the rehearsals were in the adjacent Washburn Hall. Both these rooms continued to be used for the selfsame purposes until 1933.

Burning Ship, Real and Musical

The chorus of 200 mixed voices was supported by the pianoforte accompaniments of B. D. Allen. There were songs and duets by Boston soloists, and the chorus showed its wares in Mr. Baker's new cantata, *The Burning Ship*. Strangely enough, the papers of that week were agog with the first detailed accounts of the burning of the *Austria*, in which 537 out of 600 German emigrants and members of the crew perished! This circumstance must have lent the somewhat naïve cantata a timeliness and direct appeal. There were also choruses from *The Messiah* and from Mr. Hamilton's book of sacred music, called the *Sanctus*.

Many small streams of musical effort contributed to the final and successful

festival movement here. The Worcester Harmonic Society existed before 1826 and until 1835 or 1839, and the Worcester Sacred Music Society, organized in 1846, lasted but a few years. The Worcester Musical Association, formed in 1852, had scarcely better luck. Of sterner stuff was the Mozart Society, formed in 1850 and mentioned as a potent factor in the first festival of 1858. This society united in 1866 with the Beethoven Society, formed in 1864, Carl Zerrahn taking the helm that year, and B. D. Allen being conductor in 1872. The Worcester Mozart and Beethoven Choral Union remained intact for many years, although its later activities were few.

From such fervent but fitful efforts there sprang the series of musical conventions inaugurated in 1858, and fostered harmoniously each year by private enterprise or by the encouragement of the Mozart Society, until 1863, when a misunderstanding caused conventions to be staged by two separate factions during the same week.

How "Festivals" Began

In October, 1863, the Worcester County Musical Convention was organized, with a large governing board, and three years later a brief constitution was adopted. The name was changed to Worcester County Musical Association in 1871, and its annual gatherings became Musical Festivals. The association was incorporated in 1879.

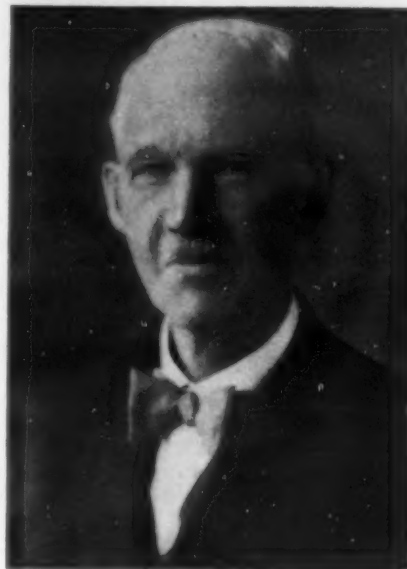
Carl Zerrahn, who had figured as director for several years, in association with other men, was sole choral conductor from 1875 until 1897. He also conducted the orchestral programs until 1889, when Victor Herbert came as associate for three years. Zerrahn was followed by George W. Chadwick, 1898-1901; Wallace Goodrich, 1902-1907; Arthur Mees, 1908-1919; Nelson P. Coffin, 1920-1923, his unfinished work of the latter year being carried through after his death by Arthur J. Bassett and J. Vernon Butler; Henry Hadley, 1924. Victor Herbert was followed as associate conductor by Franz Kneisel, 1892-1908; Gustave Smolke, 1909-1916; Thaddeus Rich, 1917-1920; René Pélissier, 1921-1924.

In 1925, Albert Stoessel assumed the entire direction of the chorus and orchestra, and is rounding out this year a decade of effort. His position in the

affections of the chorus and community is attested by the gift presented to him this week.

Unique Diamond Jubilee

During seventy-seven seasons, there have been seventy-five festivals, an epidemic causing one omission and a change from fall to spring performances the other. This is a record unique in the United States, although the festival participated in by our namesake city, the Three Choirs Festival in Worcester, England, is 214 years old.



Luther M. Lovell, Librarian, Identified with the Worcester Festival Chorus Since 1868

Luther M. Lovell is one of the few still active in the festival who remembers its early performances. He joined the chorus as a bass in 1868 and has sung ever since, as far as his official duties permitted. He was made a director of the association, and a member of the chorus committee in 1885. Put on the ticket committee in 1887, he has been its chairman since 1901. From 1894 to 1901 he was secretary of the association, and since that time has been librarian. Almost never absent from his desk at rehearsals, he has devoted more than 2500 evenings to this phase of the work alone, and during many years handled the summer sale of season tickets with but a nominal amount of help.



The Setting of the Diamond Jubilee Festival. The Worcester Municipal Memorial Auditorium, Dedicated a Year Ago



Courtesy Amer. Antiq. Society

Carl Zerrahn, Conductor of the Worcester Festival for the Quarter-Century Preceding 1897

The original chorus of 200 has grown to more than 450. Orchestras have been drawn at various times from the Boston Symphony, Philadelphia Orchestra and New York Symphony ranks. The present festival orchestra is substantially that which plays under Mr. Stoessel annually at Chautauqua.

Many First Performances

Worcester gave the first performances anywhere of these choral works: Herbert's *The Captive*; Chadwick's *Judith*; Converse's *Job*; Grainger's *Marching Song of Democracy*; Hadley's *Music—An Ode*; and is this year producing Nabokoff's *Job*. First American performances have been given Bantock's *Omar Khayyam*; Franck's *Beatitudes*; Bliss's *Morning Heroes*; Vaughan Williams's *Toward the Unknown Region*; Holst's *Choral Hymns from the Rig Veda* and many others.

The present officers, retained without change for the last decade, include: Hamilton B. Wood, president; Matthew P. Whittall, vice-president; Bulkeley Smith, secretary; Harrison G. Taylor, treasurer; Luther M. Lovell, librarian. They have achieved a satisfactory system of supplementary financial support from the community, and have successfully transplanted the festival and its belongings into a permanent home in the new two-million-dollar Auditorium. Past Presidents Arthur J. Bassett and Paul B. Morgan are active on the directorate. Mrs. J. Vernon Butler is just completing twenty years as festival accompanist. Walter E. Howe, for seven years festival organist, is completing his second very successful season as business manager. He has greatly relieved the pressure of work formerly carried by volunteers and is also assistant conductor.

Last year saw near capacity audiences, averaging 3,100, drawn to the new hall for six concerts, a doubling of the average attendance of previous years. With a still better sale of tickets this year, it is the opinion of all concerned that the Worcester Festival has definitely turned the corner into a permanent life, whose usefulness will be limited only by the continued generosity of supplementary givers, and by the gradual growth of the endowment fund.



DEAR MUSICAL AMERICA:

Without posing as a samaritan, or a public benefactor or one particularly susceptible to what used to be called "the uplift," I have to confess an expansive feeling of satisfaction whenever something arises to indicate that the faithful work being done by music settlement schools is beginning to command the attention not only of public-spirited citizens, but of the professional musician and the music patron. I don't mean to infer that the less one knows about music and the less directly one is concerned with it, the more likely one is to respond to some worthy musical cause. But there is such a thing as being too close to a subject and that happens to musicians as well as to others who are deeply engrossed with some particular line of human endeavor.

Consequently, I note with pleasure that a dinner given by Mrs. Lawrence Tibbett recently at the Henry Street Settlement was attended by a number of our Metropolitan stars and patrons. After the dinner there was a short musical program which clearly demonstrated the commendable work being done by these schools and must have impressed those who heard it with the urgent need of a continuance of this work. Like those who have labored tirelessly in the administration of the various settlement enterprises, I find myself pondering the sums that our politicians blithely expend on all manner of projects, when if only a few pennies of these millions could be diverted to the support of undertakings of the character of the settlement schools the results might be more tangible and lasting.

To make better citizens of boys and girls in our congested sections is not only the best investment any city can make, but can be looked upon as a way of saving much larger sums in the maintenance of all manner of corrective institutions. The settlement schools are, in a worthy sense, citizen schools, and superior ones in that they deal with the cultural pursuit. In doing so, they contribute in not a few instances to the practical earning capacities of those they teach as well as to the enrichment of the lives of the larger number who will find their avocations in spheres other than music.

I include the other schools, when, in complimenting the Henry Street settlement on its aims and achievements, I wish all success to those who must contrive to raise funds that will enable the music settlement work to be carried on.

I wonder whether the gentlemen of the National Association of Organists, who recently held at Worcester their final convention before merging with the American Guild of Organists, realize how little American music was heard in their convention programs. I doubt it. A careful examination of the many organ recitals given there by fine American organists reveals an Impromptu by Horatio Parker and a Hadley piece, transcribed by Edwin Arthur Kraft, who also played several other of his own transcriptions in his recital. That's all for organ. It's not much, when you think that there were organ recitals by Andrew Tietjen, Willard Irving Nevins, Mr. Kraft, just mentioned, Charlotte Lockwood, Clarence Watters and Franklin Glynn. The chorus did Walter Howe's Magnificat and three Noble Cain arrangements under Albert Stoessel, who played five of his own pieces for violin and piano at a sonata recital with his sister, Edna Stoessel-Saltmarsh. But I can't credit the organists with the presentation of anything at their convention except organ music.

The reason I bring it up is that the American composer has, indeed, written good organ music. Not only Parker, but Foote; also Mark Andrews, Philip James, Harvey Gaul, Carl McKinley, Joseph W. Clokey, Powell Weaver, to mention but a few. Of foreign born composers resident in our country, how about Pietro Yon, with his two fine sonatas and many beautiful shorter pieces? A little less Karg-Elert, gentlemen, unless it is one of his really imaginative pieces like *The Soul of the Lake*, played so beautifully by Mrs. Lockwood at her recital and a little more attention to what the American composer has written for the organ.

A French friend of mine informs me that one of his best friends in Paris has written him recently about the son of a man, who has contributed in a very big way to contemporary American popular music.

I wonder if you know whom I mean? His name is Adolphe Sax. He has retired on a well deserved pension, my friend's friend says, from the Paris Opéra, where for sixty years (think of it!) he was stage band manager. "He came to the Opéra when his father was still leader of the stage music. And who was his father? Adolphe Sax, the famous instrument maker, who invented the saxophone, which bears his name, also the saxhorns."

It is doubtful, the letter goes on to relate, whether Sax, the father, was ever greatly remunerated for his invention of an instrument which has made millions for manufacturers of it and performers on it, especially since the advent of jazz.

But listen. "A few months ago, our good friends and neighbors, the Germans, got the notion to annex the great Sax to their galaxy of celebrated musical lights and asserted that he was a German. His son immediately rectified this phantasy, and explained that his father and grandfather were Belgians, born in Verviers, adding that when they were born, the Reich was not in existence!"

Imagine what the saxophone has developed into these post-war years. From an instrument used in the band and from time to time in the symphonic orchestra—Berlioz used it fittingly for that pleasing slow tune in the *Carnaval Romain* Overture, you remember—it has become the wailing, crooning melody instrument of the modern jazz band, employed in combinations with its

various family members, soprano, alto and tenor, to quicken the pulses of our dancing younger generation and to irritate the sensibilities of many a music lover.

Just why Hitler Germany should wish to claim Sax as her own at a time when it has frowned upon and banned the saxophone as an evil thing is hard to explain. But it is not so many years ago that a learned Herr Professor Doktor wrote a treatise in which he proved (to his own satisfaction and that of some of his fellow Germans), that William Shakespeare was a German, basing his assertion on his contention that no one but a German could have been capable of creating such great dramatic masterpieces.

* * *

I wonder if you remember my telling you a few months ago about a remarkable experience of Ethel Bartlett and Rae Robertson last season in Butte, Montana? It was about a concert they had given, at the end of which an old lady came in to speak with them, congratulating them and telling them that she had heard one of the Schumann works that they had just performed, played many, many years ago in Leipzig.

Well, the lady I referred to read what the Bartlett-Robertsons had told me and she writes to me to tell me of herself. She is Marie M. Leipheimer and from her letter I am convinced that she is a remarkable woman. First, let me correct the statement to the effect that she was wheeled into the artists' room. As she says: "Will you be very much disappointed to know that my own stilts still serve me very capably?"

She corrects me further: "It was not Robert and Clara Schumann I heard play the Variations by Schumann, as you said, as Robert was at that time already confined in a sanatorium. It was Johannes Brahms and Clara Schumann, who played it in 1872 at the Gewandhaus in Leipzig. The students of the Konservatorium met all the celebrities. Anton Rubinstein I heard several times; the last time he played he was still fiery and lion-like, but faulty technically. His remarks the following day at the Konservatorium, where the celebrities addressed the pupils, were: Well, children, with the notes that I dropped under the piano, another fellow could give a whole concert! We loved him."

"The Abbé Franz Liszt came to Leipzig about the same year to play his last public concert. The old King, Johann of Saxony, attended this memorable one, coming especially from Dresden. At the Gewandhaus, the great Joachim and his beautiful wife, Amalia, and Clara Schumann were annual guests. Such concerts! Oh, my! I am so proud to have lived in that period. Such divine violin playing as Joachim's, who was the successor to Ferdinand David, concertmaster of the famous orchestra. How we loved David I cannot express. Frau Joachim's glorious singing of the songs of my favorite composers, Schubert, Schumann, Brahms and Franz. For the last named I sang in Halle, the birthplace of Handel. Franz was quite old then, but I remember he took me in his arms and kissed me on the brow. How happy I was!"

"And I must not forget Alexander Winterberger, my coach, who had been a teacher of piano and composition at the Conservatoire in Paris. With him at the organ I sang his compositions at Merseburg during the Pentecost Concerts. On one occasion Liszt came to attend the Sunday after-

With Pen and Pencil



Nino Martini, the Brilliant Young Tenor of the Metropolitan Opera, is Making His First Big Concert Tour This Season

noon concert at the Cathedral, where a Kyrie, which he had composed, was to be sung. I was honored to sing the solo part, taking part also in Winterberger's *Maria's Wanderrchaft* and a Trio by Karl Engel. Liszt waited for me and praised my singing and insisted on my coming to Weimar.

"I heard so many of the greatest artists, among them the cellists, Popper and Goltermann, the violinists Vieuxtemps, Wieniawski, Wilhelmj, and David. My daughter, Charlotte Leipheimer Orton, studied for several years in Stuttgart. After living in New York, where I knew John C. Freund well, I introduced Music Week eleven years ago in Butte."

Such enthusiasm, based on a solid musical foundation and real love for the art is a priceless thing. And this lady has passed the age of three score and ten. In Butte she has wielded an influence for the best in music. She is respected, and deservedly so, for her contribution to the musical life of her community.

I am very grateful to Ethel Bartlett and Rae Robertson for telling me about her. To you, dear lady from Butte, my heartiest thanks for your kindness in recalling the old days when you studied in Leipzig and heard so many of the musical great.

* * *

That going to concerts is not always productive of real knowledge of the music heard, to say nothing of the ability to recognize familiar works, was well illustrated during last winter's season by the New York Philharmonic-Symphony.

A gentleman who has been attending the concerts of this orchestra for thirty years or more, present at a concert at which Toscanini had just played the Sixth (Pastoral) Symphony of Beethoven, met a famous musician and asked him: "Wasn't that the Second Symphony?" To which the musician, laughing up his sleeve, replied: "Yes, if you begin with the Fifth!"

Think of it! In New York, too, sighs your

Mephisto

NEW WORKS GIVE IMPETUS TO THIRD VENICE FESTIVAL

Symphonic Vitality Predominates as New Chamber Operas by Veretti, Rieti and Krenek Disappoint—Thirteen Conductors Participate—Visit from Vienna Opera Brings *Così fan Tutte* and *Frau ohne Schatten*—Verdi Requiem Performed in the Piazza San Marco

By ANNA WRIGHT

VENICE, Oct. 1.—We are now emerging from our biennial musical immersion—the Venice International Musical Festival. For a whole week, beginning Sept. 8, we gave our ears to three symphonic, one choral and three operatic manifestations, and we have devoted incessant tongue to recriminatory comparisons of the 1932, 1930 and 1925 predecessors here. It is absurd to demand or even expect the revelation of one or several masterpieces every two years. Taken as a whole the three symphonic programs were full of vitality even if they proclaimed no new musical gospel. There was an astounding variety of conductors, thirteen in all—Issay Dobrowen, Clemens Krauss, Constant Lambert, Larosa-Parodi, Darius Milhaud, Oreste Piccardi, Pizzetti, Mario Rossi, Hermann Scherchen, Tullio Serafin, Stravinsky, Gastone Usigli and Felix Weingartner! The Festival of 1934 did not fail to pay court to the present passion for open air and Verdi's Requiem Mass was sung in the incongruous setting of the Piazza San Marco with its many glittering cafés. The self-respecting festival must offer some startling star turn: this year the Vienna Opera, with Director Clemens Krauss at the head of his orchestra, leading singers, chorus, ballet, stage hands, scenery and electric lighting plants, traveling in special trains conceded by the State railways. This momentous moving was for one performance of *Così fan Tutte* and the first performance in Italy of Richard Strauss's *Frau ohne Schatten* (Woman without a Shadow). High patronage is another imperative necessity, giving the hall mark of successful organizing, and Venice went wild when Mussolini graced the Mozartian evening with his presence.

Credit to Lualdi

It is easy to enumerate events and happenings but it is far from easy to prepare them, and to raise the financial means for the materialization is an arduous task in these post-war and present crisis days. To promulgate programs that please and offer names that draw the public requires a special flair, and one man, Adriano Lualdi, president of the Venice Festival, has been the right man in the right place. He is a composer of merit, able critic and writer and a Member of Parliament; he was seconded by his committee (Alfano, Casella, Malipiero, Mulè and Respighi) but the greater burden rested on his shoulders and all honors are due to him.

Martinů Work Outstanding

The first symphonic concert was termed "for young composers and young conductors." The conductors were four: Usigli, Larosa-Parodi, Rossi and Piccardi. Usigli conducted his own Symphonic Poem and, as both conductor and composer, proved rather dull. Larosa-Parodi hails from Genoa but at present is head of the artistic section of the Turin Radio. He is a sound

musician. Rossi is well known to the Augusteo public, a pupil and disciple of Molinari. Piccardi is a newcomer to Venice, who made a sensational impression. Under his baton the orchestra seemed galvanized, playing with increased sonority and volume. He reveals German schooling and experience enhanced by a true Italian temperament. It fell to his lot to conduct Bohuslav Martinů's *Inventions* for orchestra, specially composed for this concert. A successful affirmation of Mar-



Giacomelli, Venice

Adriano Lualdi, President of the Venice Festival, To Whom Credit Is Due for Successful Presentation of the Programs

tinů's great talent, this work places him in the front rank of our young composers. It came towards the end of an over-long program but by its orchestral quality and the freshness and originality of its rhythms it revived the flagging spirits of a wearied audience. Kadosa, the Hungarian, owed to Piccardi's spirited interpretation the fact that his *Divertimento* did not flounder into failure. This work, dedicated to Mussolini and specially written for the festival, suffers (and made us suffer too) from unnecessary length and redundancy. Quite different was Lodovico Rocca's *Salmodia* for baritone, mixed chorus and eleven wind and percussion instruments, directed by Larosa-Parodi. Every new

work of this Turin musician awakens interest because it inevitably marks an upward progress. Rocca shows a predilection for Biblical and religious subjects and it is the 57th Psalm which yields the words of *Salmodia*. That a Gregorian tonality characterizes it is not a surprise to those who know the score of his successful opera, *The Dybbuk*, performed at the Scala last season. *Salmodia* has a distinct dramatic nature which, however, in no way detracts from its religious tone.

Prize Compositions Heard

The two festival competition prize-winners had their works performed at this concert: Riccardo Nielsen, the young Bolognese and Luigi Dallapiccola who is Florentine by adoption. Nielsen's *Capriccio* for piano and small orchestra is a notable achievement. There is no faltering, no stumbling, it is well balanced and its



Giacomelli, Venice

Hermann Scherchen, Who Conducted the Three Chamber Operas by Rieti, Veretti and Krenek

three themes in Rondo form develop with force and form a united whole. The value of the pianistic part is bound to make it popular. Larosa-Parodi conducted. Dallapiccola's *Rapsodia* for voice and orchestra, sung by Carolina Segrera and conducted by Rossi, is an ambitious work, the sub-



© Drtikol, Prague

Bohuslav Martinů, Whose *Inventions* for Orchestra Was An Outstanding Festival Work

ject matter being the death of Count Orlando from the *Chanson de Roland*. It is a kind of cantata and the choice of a lyric soprano was an error, as it would have been far more effective if sung by a dramatic soprano, or, best of all, by a man's voice. Dallapiccola is always scholarly, and a sound technician who has nothing more to learn about orchestration, but at times reminiscences of Puccini and of Malipiero (the two poles) were to be detected. Virgilio Mortari's *Sarabande* and *Allegro* for cello and orchestra was an unmitigated disappointment, pedagogic, colorless and boring, made bearable solely by the wonderful playing of the Spanish 'cellist, Gaspar Cassado.

Dobrowen Leads Nordic Music

The second symphonic concert was entrusted entirely to Dobrowen and dedicated to northern music. This was Dobrowen's first appearance in Venice and he enslaved an enthusiastic public. The composers were newcomers to Venice but they did not win the same favor as the conductor, if exception is made for Vladimir Vogel, the Russian-German pupil of Scriabin and Busoni, whose *Tripartita* shares with Martinů's *Inventions* the post of (Continued on opposite page)

MILWAUKEE PLANS EVENTFUL SEASON

Many Choral and Artist Series Arranged—Chicago Forces to Appear

MILWAUKEE, Oct. 5.—This city, which has weathered the depression, musically speaking, with much credit to its music lovers, is about to launch into the 1934-35 season with optimism.

The city which is noted for its many choral organizations, the majority of which are German *männerchöre* rarely heard in public, is to be offered opportunity to patronize several new local activities, the outcome of these being difficult to forecast. There are several regular courses which are already assured including ten concerts on alternate Monday nights in the Pabst Theatre, by the Chicago Symphony, Dr. Frederick Stock, conductor, and Eric DeLamar, assistant conductor. These programs have been part of Milwaukee's musical season ever since the orchestra was organized forty-four years ago.

The Civic Concert Association entering its ninth year, will bring its usual six major artists for the membership cost of five dollars. These are given in the Milwaukee Auditorium, the only hall large enough to accommodate the

audiences. This season they include Frederick Jagel, Vladimir Horowitz, Nathan Milstein, Grete Stueckgold, Kathryn Meisle and Maier and Pattison.

The Arion Musical Club, one of the oldest choral societies in the Middle West, will sponsor four artists' concerts in the Pabst Theatre, and a performance of the Bach B Minor Mass, in the Auditorium. Herman Nott, a local pianist, has succeeded the late Dr. Protheroe, as conductor. The artists under this sponsorship are Mario Chamlee, Myra Hess, the Don Cossack Chorus and Sylvia Lent.

The Lyric Male Chorus, under the direction of Herman F. Smith, announces the annual fall and spring concerts, with an additional program during the national convention of music teachers which meets here Christmas week.

Several concerts will be given by the Marquette University mixed chorus, and the Civic Male Chorus, both under the direction of Alfred Hiles Bergen; the Philharmonic Women's Chorus also being another of Mr. Bergen's activities.

At least two programs will be given in the Auditorium, by the Young Peoples' Orchestra, Milton Rusch, conductor, this being a training organiza-

tion for young instrumentalists of post-high school age.

The MacDowell Club Orchestra, Pearl Brice, conductor, will present its usual six free concerts in the Layton Art Gallery on Sunday afternoons.

Margaret Rice, manager of the Pabst Theatre and the Chicago Symphony here, will bring the San Carlo Opera Company for sixteen performances commencing Oct. 31; Ruth Slenczynski, Roland Hayes, and at least three performances by the Monte Carlo Russian Ballet.

The Liederkrantz Society, Otto Singenberger, conductor; the Maennerchor, Albert S. Kramer, conductor, and the Frei-Gemeinder chorus, Hans Marlow, director, all will be heard during the season.

Other local affairs are the International House Opera Chorus, presenting light opera; a new venture, the Milwaukee Grand Opera Company, Inc., Frank Laird Waller, director; the Young Artist's Course of six events, providing opportunity for aspirants for concert fame to be heard; several concerts by the State Teacher's College orchestra, band, and Stillman-Kelley Chorus, and the Wisconsin Grand Opera Association designed to act as a training school for aspiring operatic singers.

C. PANNILL MEAD

PROGRAMS RICH IN ORCHESTRAL COMPOSITIONS

(Continued from opposite page)
honor and success. Unmistakably Slavonic in its dynamism and rhythms it is so original in its technique that it stands out at once and unfalteringly makes for success. It should become a favorite.

The German baritone, Gerhard Husch carried the audience off its feet and was frenetically encored, although his subject matter, Kilpinen's Songs of the High Mountains proved that the memory of Tosti is still fresh in Finlandia. Norway introduced us to her musical son Bjarne Brustad, whose Rhapsody for violin and orchestra, a long-winded elaboration of folklorist themes, keeps Grieg's memory green but bring us nothing new. Another Norwegian, Ludwig Jensen, was an object of anticipatory interest because the sudden success of his Passacaglia for orchestra had been related and the Italian press was quite as enthusiastic as the first Oslo audience, but the Venice listeners were rather more reserved. It is a solid piece of work, austere and classical in treatment, long-winded, seeking a relationship with Bach and Wagner more than with the twentieth century, and erring on the side of the academic. The last item was Knipper's suite for orchestra, Vantch. We expected something outrageously "modern" from this Soviet composer, instead of which we found ourselves with Rimsky-Korsakoff, toned up with early Stravinsky, but once we accepted this parentage we were free to enjoy the brisk and swinging lilt, the savage drumming and the folkloristic color and feeling.

Stravinsky, Père et Fils

The third symphonic concert specialized in composer-conductors. Ravel failed us at the last, and Alban Berg did not conduct but depended on Hermann Scherchen to lead his Wine, aria for soprano and orchestra. Hannah Schwarz, who has often sung it in Austria and Germany, contributed by her beautiful singing to make our Venetian die-hards wake up and take interest in this noble, if austere difficult work, which is a kind of cantata on three sonnets of Baudelaire translated by Stefan Georg. Berg moves as a giant among his musical contemporaries, unique as Debussy was, with an inspiration and force of technique which is absolutely his own. This concert began with a Concerto for piano and nine instruments by Constant Lambert, who conducted, and who had the admirable Australian pianist, Arthur Benjamin, to collaborate. This is a serious and well constructed work, full of color and life. It has the defect of length and I believe that the hostility it roused in a part of the audience was solely due to this. It was instructive to compare it to the Stravinsky Capriccio for piano and orchestra, played by Stravinsky Junior (Sviatoslav-Soulima, to give his full name) at the close of the program with



Giacomelli, Venice

A Scene from Antonio Veretti's Ballet-Symphony, Favola di Andersen (Tale from Andersen) Which Depicts the Story of the Little Match Girl



Trude Fleischmann, Vienna

Alban Berg, "Who Moved as a Giant Among His Contemporaries" with a New Work, Wine

father Stravinsky on the podium. This was greeted with frenetic cheers but it marks the Russian master's downward course.

Darius Milhaud conducted the Suite taken from his unsuccessful opera, Maxmilien, and with its simplicity, vivacity and brevity it obtained unqualified approbation. If brevity is the key to success, the 'Cello Concerto by Pizzetti should have been doomed, but it earned the maximum

amount of applause. It tripped along unorchestrally, it sang sentimentally and there was no mental strain for the listener, who could enjoy Enrico Mainardi's 'cello playing and watch Pizzetti wielding the baton.

Verdi on the Square

The Piazza San Marco was a wonderful sight for the performance of Verdi's Requiem with an audience of more than 6,000, among whom stood out the striking figure of Strauss. First laurels are due to Tullio Serafin, who knew how to control and to mould the 500 singers and made the most of our modest Venice Orchestra. The four soloists' names imply perfection. The soprano voice of Maria Caniglia, the mezzo-soprano of Vittoria Palombini and the bass of Pasero made a memorable evening, and of course the hero of the crowd was Beniamino Gigli. Never has his voice sounded vaster, sweeter and more powerful.

Visit from Vienna Opera

The festival gave three evenings to opera. Twice our guests from the Vienna Opera transformed the Teatro La Fenice into another Austrian capital. We even had the Austrian National Hymn with Mussolini listening. With pastel settings and fantastic and imaginary eighteenth century costumes, the performance of Così fan Tutti was a revelation to those who know only the inferior Italian realization of Mozart. As every performer earned praise it would be cataloguing the program to recount their triumphs, but certainly Viorica Ursuleac stood out by reason of a natural voice of gold and a very attractive and striking appearance.

The unity and efficiency of this admirable opera company is without doubt due to the work and the artistic sense of two men: Clemens Krauss, evidently a born Mozart conductor, and Lothar Wallerstein, master regisseur. The genius of these two was again proved on the closing evening, Sept. 16, with the performance of Strauss's Frau ohne Schatten, which is the antipode of the Mozartian spirit, a work conceived and written during the war and as heavy and ponderous as the "Bertha" guns that thundered over Paris as he composed it. Strauss was in a box and was warmly cheered. The performance was given without cuts and lasted four and one-half hours, so it is hardly to be wondered that the applause got weaker and weaker as time went on! The same afternoon, the Vienna Orchestra gave a concert in Padua under Weingartner.

Chamber Operas Disappoint

The previous evening we heard three chamber operas, specially written for the festival by two young Italians and one young Austrian: Vittorio Rieti, Antonio Veretti and Ernst Krenek. Rieti, with

Martinù's Inventions, Vogel's Tripartita and Berg's Wine Pre-eminent Among Works on Symphonic Programs — Stravinsky's Son Plays in Father's Capriccio with Composer Conducting—Prize-winning Works by Nielsen and Dallapiccola Win Favor—Soloists Lend Distinction

his opera in three scenes, Teresa nel bosco (Teresa in the Wood) combined intense realism with poetic phantasy but failed musically to express what his libretto implied. The first scene depicts a typical Italian middle class home where the children are spoiled and unruly, the father, unable to control them, is a pompous bore, and his wife, Teresa, longs for escape. In the second scene Teresa has escaped to a wood to live in the company of gentle and devoted animals. With the third scene Teresa is brought back home by the Game-keeper of the Wood, resumes her old life and lyrically announces she is going into the kitchen. Obviously she never should have come out of it! Half the public hissed and yelled disapproval and half clapped and cried "bravo," but all agreed on the



Mottch
Vladimir Vogel, Who Shared with Martinù the Palm of Success with His Tripartita for Orchestra

excellence of the two child-actors who smashed up furniture and sang in perfect time while doing so.

Veretti is a composer of great talent and is capable of better things than the Ballet symphony which he presented as an Opera da Camera. It is founded on the story of the little Match Girl from Hans Andersen's Tales and is called Favola di Andersen (Tale from Andersen). It won the immediate favor of the public as it is pretty both as scenario and music, sweet and sugary.

Krenek's opera was on a mythological subject, Cefalo e Procri (Cephalus and Procris). No one understood when the third scene was reached whether it was to be taken as a parody or seriously. The program told us that the composer wished to go back to the old baroque Italian opera of the days of Metastasio. Without this clue, such a possibility never would have entered any one's head. When the curtain fell for the last time there was practically silence, one or two feeble hand claps. The music was certainly not what could be expected of the brilliant composer of Jonny spielt auf. There was a lack of originality and vitality, in fact it did not seem to be written by Ernst Krenek. Hermann Scherchen conducted, but his consummate art and skill could not give life to three musical mistakes.

SAN CARLO OPERA OPENS AT TORONTO

Transcontinental Tour Under Fortune Gallo Marks Silver Jubilee

TORONTO, Oct. 5.—The San Carlo Opera Company, Fortune Gallo, director, opened its silver jubilee transcontinental tour with a two week's engagement in Massey Hall here beginning on Sept. 3. Carmen was the first work performed. Others included Cavalleria Rusticana, Pagliacci, Martha, Aida, Bohème, Lohengrin, Faust, Il Trovatore, Romeo and Juliet, La Traviata, Faust, Rigoletto, Samson et Dalila, and Madame Butterfly.

The series was of the nature of a festival and marked the first appearance of a large opera company in Toronto's famous music hall.

Among the artists heard here were Bianca Saroya, Ina Bourskaya, Rosalinda Morini, Dreda Aves, Anna Turkel, Thalia Sabanieva, Jean Tennyson, Stella De Mente, Charlotte Bruno, Léon Rothier, Natale Cervi, Harold Kravitt, Dimitri Onofrei, Edward Molitore, Aroldo Lindi, Francesco Curci, Mario Valle, Mostyn Thomas, and Stephan Kozakevich. The San Carlo ballet, with Mlle. Lydia Arlova and Lucien Prideaux premiers, is again with the company.

Carlo Peroni, the conductor, celebrated his 5,000th performance of grand opera in the presentation of La Traviata here.

The silver jubilee tour of thirty-five weeks will embrace virtually every major city in the United States and Canada.

SHAKING OFF THE INFERIORITY COMPLEX

The American artist and the American public have shaken off the inferiority complex which handicapped them in the earlier years of music in this country, but opera in America has yet to adapt itself to the strongly individual tastes of the American public, and composition by American composers is still too heterogeneous to present a comprehensively American type or style.

These were high points in an address on *Changing Standards in American Music* which was delivered by Lawrence Tibbett, American opera, concert, radio and moving picture star, at the Conference on Current Problems and Changing Standards held at the Waldorf-Astoria in New York on Sept. 26. Mr. Tibbett said, in part:

LONG before the days of Freud, America suffered from a deep-seated inferiority complex in matters pertaining to culture. That is characteristic of a young and not completely established country. Lacking confidence in herself, America turned to the older civilizations for her art.

This inferiority complex affected not only the American public at large, but even the native interpretative artist. While our nation in past periods produced singers and instrumentalists who by world standards were rightly ranked among the elect, most of those were indistinguishable in every respect from the Europeans. European musical training was considered imperative by the American public and the American artist alike. Consequently there was the odd spectacle of America producing great Wagnerian singers, flamboyant Italian opera stars, Leschetizkian pianists, Joachimesque violinists. And it was not considered strange that these artists were more German than the Germans, more Italian than the Italians but less American than the Americans. As has so often been the case, present vices were once virtues.

Losing Our Inferiority Complex

As a result of the confidence and power that came to us during the war, America is losing her inferiority complex. Our statesmen and businessmen no longer defer to those of other lands. We as a people no longer apologize for our approach to life nor for our tastes in living. We are what we are; and if there are defects, there is, at least, no diffidence. At last we are ourselves!

How does this effect music?

The losing of our sense of inferiority is making possible the development of real American artists. Gaining self-faith, we are no longer ashamed to express ourselves, and, moreover, we are not apologetic in listening to such expressions.

Twenty years ago, had I been professionally singing at that time, I would never have dared use on any of my programs such numbers as *Ol' Man River*, *De Glory Road*, *Bricklayer Love*, *The American Lullaby*, and many other songs that represent certain aspects of life in our country. At that time audiences would have received them with at best an embarrassed applause.

But today, audiences enjoy such native expressions unashamedly. In a recital I can usually feel that groups of German Lieder obviously interest only those listeners who are conversant with that literature—that groups of old European folksongs have limited appeal.

But the minute I begin a modern American song or a fine popular song (which in my opinion is the typical folksong of our country) I can sense immediately the absorbed attention of the whole of the audience. We no longer shy away from an expression of ourselves or of a particular aspect of our national life.

Our losing of a sense of inferiority is resulting in the bringing forth of real American artists. Our concert halls and opera houses see an increasing number of American born, American trained and American named and American thinking artists. The old order of for-



David Berns
"Proud of Being An American Singer at This Time," Says
Lawrence Tibbett

eign domination of our interpretative artists is passing.

The birth of an American school of performers is inevitable. For one thing, the support of music itself is passing from the hands of the few to the great public; that same great public created by the formerly despised movie and the present questioned radio. This great public may not yet have arrived at the point of fully developed powers of discrimination, but its interest in music is fresh and vital, and it decidedly knows its own tastes. The American artist, with his American background and intimate contact with life as generally lived in this country, instinctively knows how to give pleasure to this public. And because the American public is imperious in demanding satisfaction, the American artist will gain more and more success since he is best equipped to provide that satisfaction.

As for our composers, they present special problems.

Until American life has crystalized more definitely, it will not be possible to listen to a piece of music and say, "That represents America." At present we can only say, "This represents a certain phase of American life," or, "That has a certain type of American spirit."

This does not imply that there is no good music being written in this country today, or that our composers are still imitating European models as much as they did in the past. It simply means that, though tending towards homo-

Lawrence Tibbett's View of THE AMERICAN ARTIST TODAY

geneity, we are still too heterogeneous for any one style of composition to have developed which can be considered comprehensively American.

The artist, to develop to the fullest his potential powers, must give expression to impulses and emotions that are native to him. Surely no art, nor any worker in an art, which is exotic can ever hope to achieve force or conviction.

By no means the least interesting and significant contribution of American composers at present is in the field of popular music, which I said before I consider to be our real American folk music. American dance music and songs have influenced more than one European composer of high position, and, like the movies, have cast their spell over many a foreign populace. I cannot at this time enter more fully into this fascinating phase of American music. Suffice it to say that I believe our popular music will prove the seed from which a typical music will grow.

The Future of Opera

What is the future of opera in this country?

To that query I would reply that the future of opera in America depends greatly on the willingness of operatic institutions to adapt themselves and their productions to the strongly individual tastes of the American public.

At present, the American people in general are not interested in opera. Why should they be?

They go to an opera house, and what happens?

For several hours they listen to singing in a language of which they can understand little or nothing. They see things happening on the stage, but have only a vague idea of what it's all about, except that at odd moments the soprano kicks up a terrific row, the tenor waves his arms excitedly and the baritone scowls at everyone indiscriminately. They look at scenery, lighting and staging that would cause Ziegfeld to turn over in his grave.

The operatic form as they know it does not intimately touch their inner sympathies.

To bring opera really close to Americans, certain changes must be effected.

It must be given in English—in the common tongue of the nation. I wish I could stop here to elaborate upon this, for it's an extremely important point, but the exigencies of time permit me to say only that audiences can never fully enter into the spirit of an opera unless they understand the language in which

it is being sung, and unless they are so well acquainted with that language that they can absorb the values and beauties of the libretto as freely and unconsciously as they do the values and beauties of the music.

Better "Theatre" Required

Various aspects of production must be revised. Americans abhor bad theatre—the most current opera is ludicrous theatre. In the matter of the drama itself, in the acting and in the staging, most contemporary opera outrages the highly discriminatory tastes of the American theatre-going public.

A larger repertoire of operatic work by native composers and librettists must be developed. The success of *The King's Henchman*, *Peter Ibbetson*, *The Emperor Jones* and *Merry Mount* proves that Americans can be just as responsive to native works as are Germans, Italians, Frenchmen, and Russians. And it's illuminating to note that in the past ten years no imported opera by a contemporary composer has held the boards as long as the Metropolitan as have the four works I have just mentioned.

Not only am I proud of being an American singer, but I am happy to be an American singer at this particular time. No longer is the American musician a worker in a completely alien art. After long years of striving and frequent discouragement, the American artist is gradually coming into his rightful estate.

I can assure you that I for one, find it thrilling to be pursuing a career in this period of awakening and fulfillment.

Mexico Opens New \$7,000,000 Palace of Fine Arts

MEXICO, D. F., Oct. 1.—The new \$7,000,000 Palace of Fine Arts was formally opened on Sept. 29 by President Abelardo Rodriguez. Dedication ceremonies began with the playing of the national anthem by the National Symphonic Orchestra of 120. Antonio Castro Leal, chief of the Department of Fine Arts, traced the history of the Palace of Fine Arts which represents maturation of many years' hopes.

The orchestra played Beethoven's Sixth Symphony, and, in conjunction with a chorus of 500, gave a proletarian symphony by Senor Castro Leal. The inaugural ceremonies will be followed by a three-month season, mainly theatrical, provided by Mexican and foreign musical and dramatic artists.

Gena Tenney Awarded the Foli Scholarship

LONDON, Oct. 1.—Gena Tenney, daughter of Gena Branscombe, American composer, has been awarded the Foli Scholarship in composition and will remain at the Royal College of Music in London for another year. Miss Tenney has been a student at the Royal College during the past year as a result of winning the International Student Fellowship award given by Barnard College in 1933.

SIR HAMILTON HARTY

Conductor, London Symphony Orchestra
GUEST CONDUCTOR WITH
AMERICAN ORCHESTRAL ORGANIZATIONS
1931-32-33-34

BOSTON (Boston Symphony Orchestra)

"... a veritable ovation ... vociferous applause."

E. L. H. in Boston Herald.

SAN FRANCISCO (San Francisco Symphony Orchestra)

"... superb, unforgettable performance—accorded a richly deserved ovation."

ADA HANIFIN in San Francisco Call.

LOS ANGELES (Hollywood Bowl)

"A dynamic conductor—a vital interpreter."

BRUNO DAVID USSHER in Los Angeles Express.

CHICAGO (Chicago Symphony Orchestra)

"Touched with felicity upon the subtlest manifestation of music's untranslatable expressiveness—there are many moments which I wish never to forget."

EUGENE STINSON in Chicago Daily News.

ROCHESTER (Rochester Philharmonic Orchestra)

"It was a delight to see the audience 'let go' in their spontaneous acclaim—it was certainly the most successful of all the concerts this year."

GODDARD LIEBERSON in Rochester Journal.

CLEVELAND (Cleveland Symphony Orchestra)

"Sir Hamilton, a vigorous figure, is a musician who knows exactly what he wants and proceeds to get it."

DENOE LEEDY, Cleveland News.

CURRENT PRESS OPINIONS

PICKED AT RANDOM FROM HUNDREDS

AUSTRALIA

Melbourne, May 19, 23, 26, 30, 1934,
with ABC Symphony Orchestra

"There was a scene of rare enthusiasm in Town Hall. The magnificent conducting of Sir Hamilton Harty, and the gallant response made to him by the A.B.C. Symphony Orchestra, called forth cheer after cheer, from an audience exhilarated beyond measure. This was a concert which will not be forgotten for many a long day."—Lorna Stirling in *Melbourne Star*

"The performance was a steady crescendo of excitement... Sir Hamilton Harty is a born leader. Courageous, magnetic, he thinks with and for each member of his orchestra. Passionate humanity is the secret of his success... the spectacle of a crowded gathering of music-lovers giving three cheers for a conductor is probably without precedent in the Melbourne Town Hall... completed a performance which created a new standard of orchestral playing for Melbourne."

—Melbourne Argus

"Scenes of wild enthusiasm occurred when Sir Hamilton Harty made his Australian debut and by his great vitality, magnetism and interpretative powers enabled the A.B.C. Orchestra to give a performance that was revelation to the large audience. Members of the orchestra joined in the cheering at the end of the performance... he inspired them to an achievement which a week ago they would have thought impossible."

Melbourne Herald

AMERICA

Los Angeles (Hollywood Bowl)
July 24th to August 4th, 1934

"Sir Hamilton Harty electrified the Bowl. It was one of those exciting performances when the very air is charged with magnetism. As the Irish conductor drew the first measures from the orchestra, sparks seemed to fly from his finger tips and the resultant tone of the instruments was alive... he had brought to life the latent power that had lain dormant for the past weeks. Thousands filled the Bowl. They rose to shout bravos after the Brahms E minor Symphony and their silence was eloquent."

—Isabel Morse Jones in Los Angeles Times

"Sir Hamilton Harty fulfilled one of the greatest weeks of keen direction in all Bowl traditions, showing a virile versatility that was nothing short of extraordinary. Much applause was hurled at the great Irish director."

—Carl Bronson in Los Angeles Herald and Express

"Sir Hamilton Harty conducted with the exuberant energy characteristic of his race and drew the notes forcefully and spontaneously from the orchestra... he had the orchestra under his finger tips... ten thousand people turned up bright and early to hear the Irish composer-conductor."

—Vernon Carter in Los Angeles Evening Post

Chicago (Symphony Orchestra) World's
Fair, Century of Progress
August 12th to 25th, 1934

"He has the curious sort of talent that seems to reach out and take the audience into full confidence and spur an orchestra to greater efforts all at once. In fact, there is reason to believe that he is due to be the Chicago Orchestra's visiting hit of the season."

—Edward Moore in Chicago Tribune

"The musicians among the listening throng were torn between admiration for the wealth of technical detail—especially in the matter of the typical Beethoven art of nuance—and the desire to surrender the critical faculty entirely to the emotional spell of the music. I thought it one of the towering performances of my long experience in the concert hall."

—Glenn Dillard Gunn in Chicago Herald and Examiner

"Impetuous interest has been so stimulating a factor in all of Sir Hamilton Harty's appearances in Chicago. Persuasiveness in music can scarcely rise to a higher degree than that it does in his case. And all his persuasiveness is well fortified for the soundest musical judgment, the most unspoiled and eager outlook, the most inexhaustible energy of execution."

—Eugene Stinson in Chicago Daily News

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The New England Puritans and Music—A Rebuke from Abroad

Percy Scholes Takes Issue with Miss Harrington's Article—Why Must We Malign Our Forebears, He Asks Americans, In Denouncing Legends of Their Hostility to the Art

To The Editor of MUSICAL AMERICA:

I hope that you will find space for a few lines of serious protest against the way American musicians continue to malign their forefathers.

Take Alice M. Harrington's article in your August issue. It is no worse than articles on this subject that one constantly sees, yet it is not exaggerating to say that it is, from beginning to end, a tissue of slander on the early New England settlers. The very title, When Music fought for its Life in Early New England, conveys a false idea. Of course the arts "fight for their lives" in every new-settled country, where food, shelter and self-defence are the first requirements, but we can safely defy Miss Harrington and the many writers who, like her, go on repeating the old tales about the Puritans to produce any evidence whatever that Puritans in England or New England opposed music as such. All the Calvinist bodies, in all countries, opposed elaborate music in church, but that is another matter. The great John Cotton, of Boston, in 1647, whilst setting forth the objection to the use of instrumental music in church, distinctly says, "Nor do we forbid the private use of any



Percy Scholes, English Lecturer and Writer on Music, Defends the Puritans Against the Charge That They Were Enemies of Music

instrument of music."

1. It is not a fact that in early New England "every move to spread musical culture was opposed" and that there was a "deep hatred for music." There does not exist a line of evidence to this effect.

2. It is not a fact that "during the early days in New England, music as a

profession had been forbidden." It was never forbidden.

3. It is not a fact that in church "only five hymn tunes were permitted." Ainsworth's psalm book, which the "Pilgrims" took with them (and which was in use to some extent in other parts of New England than theirs) gave musical notation for 39, in a great variety of metres. The number of tunes that remained in use may have tended to diminish in some districts, but anyone making this general assertion about the "five tunes" should state the source of the information. I have never been able to find it, nor, I believe, has Professor J. C. Macdougall, of Wellesley, who has for the past three or four years been engaged in specialist research on the New England psalmody.

4. The Bay Psalm Book of 1640 did not, as Miss Harrington asserts, provide tunes. If it did, these could not, as she says, have been taken from Playford's Introduction to the Skill of Music (which only appeared fourteen years later) or Whole Book of Psalms (which only appeared thirty-seven years later).

Not Brawling Idiot!

5. It cannot be true that in church "the advocates of individualism even went to such an absurd extreme as purposely to sing hymns other than those assigned, with the result that frequently two or three different tunes were being sung at the same time." Anyone making such an amazing statement as that should offer contemporary evidence. I

suggest there is none. The early Americans were not brawling idiots!

Miss Harrington's article is, as I say, not a bit worse than other articles that constantly appear. These simply hash and rehash statements that, when one gets down to the actual records of 17th century New England, one finds to have not the tiniest shred of support. I have spent two years in investigating the subject of Puritanism and Music, in the Library of Congress, the British Museum and elsewhere, and at the end of it I ask myself "Why do American musicians delight in making out their forefathers to be a set of idiots? And why has it been left to me, a European, to look into the actual records? My forthcoming book, The Puritans and Music, in England and New England, will give the results. Meantime let me beg your readers to scrutinize all such articles as the one to which I have alluded and if they give no contemporary source for their statements to draw the natural conclusion.

You have, in America, an enormously strong "Puritans-*contra*-Music" legend. It began at the end of the 18th century (with Parson Peters' "lying history" of Connecticut), and like a rolling snowball, has been gathering accretions ever since. But it is only a legend, and as it is so discreditable to the Fathers of your Country, why not drop it?

Yours faithfully,

PERCY A. SCHOLES

Chamby, Montreux,
Switzerland.
Sept. 10, 1934.

Authentic English Opera in Bills of the Savoyards

D'Oyly Carte Productions of Princess Ida, Ruddigore and Yeomen of the Guard Add to Delights of More Familiar Gilbert and Sullivan

MANHATTAN'S rediscovery of Gilbert and Sullivan remains the happy surprise of the young season, alike for those who think in terms of music rather than of the theatre, and those others who scarcely consider a composer's art aside from its footlight associations. Pinafore, Trial by Jury, The Mikado, Yeomen of the Guard, Ruddigore and Princess Ida have crowded the Martin Beck theatre, night after night, and opera after opera, amid such a flutter of eager attention and applause as to astound many a prophet of Broadway. These works have taken their turn in succession to the Gondoliers, Cox and Box, The Pirates of Penzance and Iolanthe, which, in the opening weeks of the engagement, made clear that the D'Oyly Carte company was due for a long run in New York. At this writing Patience is being added to the repertoire originally announced, with sundry repetitions to follow. In view of the limited support accorded other Gilbert and Sullivan ventures of recent years, the manner in which the 1934 Savoyards have "caught on" continues to cause much rubbing of the eyes on the part of the faithful, who find both the performances and the popular enthusiasm for them almost too good to be true.

The presence of many musicians and persons of "serious" musical interests in the Martin Beck audiences tends to

justify some comment on the works themselves that would have seemed superfluous a few weeks ago. Can there be anything new to say about Gilbert and Sullivan? Perhaps not, but there are reminders in each of the D'Oyly Carte performances of considerations all too commonly overlooked. Perhaps the first and most important is that in such scores as Yeomen of the Guard and Princess Ida (and by no means exclusively in these, since all of the series are very much of the same pattern) is to be found not musical comedy nor operetta but a form of opera; and this in spite of the foolery, the spoken lines and some of the lamest puns that have come down to us from the days of Victoria, if not those of Adam. The music is of a character to justify the classification.

But this opera is not to be confused with Italian opera, French opera, or German opera. It is English opera, and as distinctly national in its type as Russian opera or Czech opera, neither of which conforms to the Italian, French or German patterns. The spirit of Merrie England is in these works as clearly as the spirit of the Bohemian countryside is in the Smetana and Dvorak works. The Elizabethan character of such music as the nostalgic I have a song to sing-O in Yeomen of the Guard, with its delightful drone bass,—the madrigalian writing in various of the scores—the hornpipes and reels that bob up in unexpected places; witness the patter songs, often Irish in their suggestion—the old dance recollections of interludes and postludes such as rejoice the ear in the men's trios in the second act of Princess Ida—the superbly droll imitation of Handel in the scene where the three clanking brothers of the

Princess remove their armor so that they can fight—these are but random illustrations of an art and an inspiration rooted in the British Isles.

The ensembles are not operetta ensembles. The Gilbertian spirit of satire does not change that fact. Opera has too many other forms to deny it this one more; merely because the librettist had his tongue in his cheek. Satire, after all, is a more authentic expression of the English spirit than Italian emotionalism or German *Weltschmerz* and it is well to note that in this particular phase of operatic achievement no other people have produced works of like distinction and longevity. Nor are the texts alone the proofs of this. Sullivan's orchestration is alive with satiric commentary, often achieved with the simplest means, but not to be reduced to a basis of mere accompaniment. There is plenty of droll characterization in the pit and the word settings, with some exceptions, remain something of downright virtuosity.

The Londoners have maintained their high level of ensemble in the successive performances. Interesting to note has been the shifting of first honors from one artist to another with the changes of the bill; without, however, materially altering the ensemble. If in one work certain singers have seemed a shade superior to their fellows, another work has reversed the preference so that, eventually, the listener and onlooker is likely to retract his criticisms, on the one hand, and modify his raptures on the other. Since particular tribute was paid to Sidney Granville and Dorothy Gill in a previous discussion, it is now necessary to recognize the light-footed and exceedingly adroit portrait of Point, in Yeomen of the Guard, achieved by

Martin Green—with a word of enthusiasm also for his Koko in The Mikado—and the admirable singing of Muriel Dickson in the vocally taxing role of Princess Ida. Marjorie Eyre and John Dean gave us new reasons to remark their abilities in Ruddigore, and Derek Oldham plainly has sung and smiled his way into high favor in all he has undertaken. The best voices of the company, aside from Miss Dickson's, are those of Darrell Fancourt and Leslie Rands, but these valuable artists are not lifted to stardom by that circumstance. In the singing are "holes" and "off-key" notes—and sometimes the orchestra and the singers indulge in a bit of polyrhythmy intended neither by Sullivan nor Isadore Godfrey, the conductor; but, to fall back on the patter of the Murgatroyds of Ruddigore, "It really doesn't matter, matter, matter, matter, matter!" O. T.

Lawrence Gilman's Daughter Marries

Elizabeth Lawrence Gilman, daughter of Lawrence Gilman, music critic of the New York *Herald-Tribune*, and Malcolm Evelyn Anderson, son of Mrs. Malcolm C. Anderson of Westerly, L. I., were married in New York on Sept. 21. The bride is a graduate of Smith College and the bridegroom, of Princeton. He is a member of the editorial staff of *The New Yorker*.

Arthur Anderson Weds

Arthur Anderson, bass of the Metropolitan, and Theodora Douglas of Scarborough-on-Hudson, N. Y., were married at the house of the bride's mother on Sept. 22. Miss Douglas is the daughter of Mrs. John Roy and the late Theodore Douglas, mining and metallurgical engineer. She is a graduate of Wellesley and also studied at the Sorbonne and the University of Nancy.



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New Blood in the Opera of America

A FANFARE of opera begins the new season, and by no means in New York alone. The same Monday night that unfurled the sails of Max Rabinoff's Cosmopolitan Opera Company at the Hippodrome in Manhattan, with Carmen as the opening bill, brought La Rondine to an eager throng in Municipal Auditorium in St. Louis, where Guy Golterman's enterprising organization will give eight performances of as many different works within the next three weeks.

The Hippodrome season is one of indefinite duration, and because of the quality of the artists engaged, the promise of expert stage management, the international character of the repertoire and the participation of a separate Russian unit, the eyes of the country will be on Mr. Rabinoff's venture.

Paul Longone's ensemble of operatic stars for Chicago, many of them present or past members of the Metropolitan, promises to crowd into a season of six weeks an array of talent and interesting works, such as should convince the followers of opera in the great Mid-Western metropolis that the old days of Chicago's opera fame are come again. Here is a brave and sig-

nificant beginning in the restoration of an operatic institution that was, and in the not distant future *must be again*, one of the great lyric theatres of the world. Opening on Nov. 10 with Turandot, the season will have as one of its outstanding undertakings the presentation of Mousorgsky's Boris Godounoff in English, with Lawrence Tibbett in the title role for the first time. The roster of singers is an impressive one.

Cleveland's opera, a bold extension of the experiment of last season when Tristan und Isolde under the baton of Artur Rodzinski inaugurated the idea of operas as part of the regular symphony orchestra seasons, will be launched on Nov. 6 with Die Walküre. Six works in all will be mounted between that date and the final Meistersinger on April 13. One of them, Shostakovich's much-discussed Lady Macbeth of Mtensk, will be a first-time novelty, fresh from the little known musical sphere of Soviet Russia. The Cleveland Orchestra has always been noted for its enterprise. In its decision to give opera on the highest plane it has challenged the attention of musical institutions everywhere.

Due recognition was given in these columns recently to the ambitious and heartening program of opera announced by the Philadelphia Orchestra. The repertoire to be conducted by Fritz Reiner and Alexander Smallens (beginning with Tristan und Isolde on the 19th of this month), ten operas in all, seems likely to make commuters of many New York opera patrons, particularly those to whom the prospect of superlative orchestral playing of such scores as Rosenkavalier, Falstaff, Iphigenie in Aulis and Pelléas et Mélisande, not to speak of the Wagner music-dramas on the schedule, will be quite as much a bait as the strong casts that have been promised.

Nor is it to be assumed that we have touched here upon all that is important on the operatic horizon. San Francisco and Los Angeles are preparing for a worthy continuation of their past achievements; Fortune Gallo is giving his countrywide clientele the works of their choice, as scrupulously as in the past, and there are various local undertakings in widely separated cities that go to prove that America was never more operatically-minded, considered as a whole, whatever the particular and peculiar difficulties of the Metropolitan.

That august institution, however, is by no means ready to relinquish its place of leadership. In preparation for the opening of its fourteen-weeks' season on December 24, it is undergoing repairs and improvements, not the least important of which is the installation of a new lighting system, said to be as modern as any in the world, which may be expected to count for much in making still more brilliant the splendid spectacles for which the old house is famous.

Only a detail, but perhaps a significant one, is the "face-washing" of the Metropolitan's exterior—as wags have termed the first removal in many years of the grime that had accumulated on the yellow brick—yellow, indeed, now, where the color was a purely hypothetical one a few months ago. With a new American opera at the Metropolitan, another in consideration for Philadelphia and Chicago planning to bring out some American ballets, and with many American singers holding places of importance second to none, the champion of what is our own can repeat after Galsworthy: "There's a wind in the world!"

WITH the directors of the New York Philharmonic Symphony Society, all who have followed the fortunes of our American orchestras in the last quarter of a century will regret that ill health has compelled the resignation of Henry H. Flagler as president of the Society. His record of achievement is a full one; his name is, and will continue to be, an honored one.

Personalities



Ossip Gabrilowitsch Appeared Both as Conductor and Piano Soloist During the Closing Weeks of the Hollywood Bowl Season, and He Also Conducted His Own Detroit Symphony in Three Concerts at the Ford Symphony Gardens of A Century of Progress in Chicago. Mr. and Mrs. Gabrilowitsch Are Seen in Hollywood With Two Members of a Captivating Canine Family

Paderewski—It is reported that Ignace Jan Paderewski has sold his 2,000-acre ranch in California. The eminent pianist disposed of a great deal of his land after the World War to obtain funds to aid Poland.

Busch—As the first of a number of religious works in connection with the Eucharistic Congress in Buenos Aires, Fritz Busch recently conducted at the Colon the first performance of Bach's St. Mathew Passion ever given in South America.

Jeritza—The Viennese diva, Maria Jeritza, was honored last month by the Austrian government with the Golden Order, one of the highest given by the country. One of the distinctions of the order is that its possessor is exempt from all taxes.

LaGuardia—"Maestro" Fiorello H. LaGuardia (better known as Mayor LaGuardia of New York City) made his debut as a conductor recently when he ascended the podium in Music Row, Prospect Park, Brooklyn, to lead the Goldman Band in Stars and Stripes Forever. Uproarious applause from 14,000 auditors acclaimed the Mayor's interpretation.

Klemperer—Shortly after his arrival in New York to conduct the Philharmonic-Symphony, Otto Klemperer was elected an honorary member of the Bruckner Society of America. Julio Kilenyi, the sculptor of the Bruckner medallion, has been elected a member of the executive committee of that society.

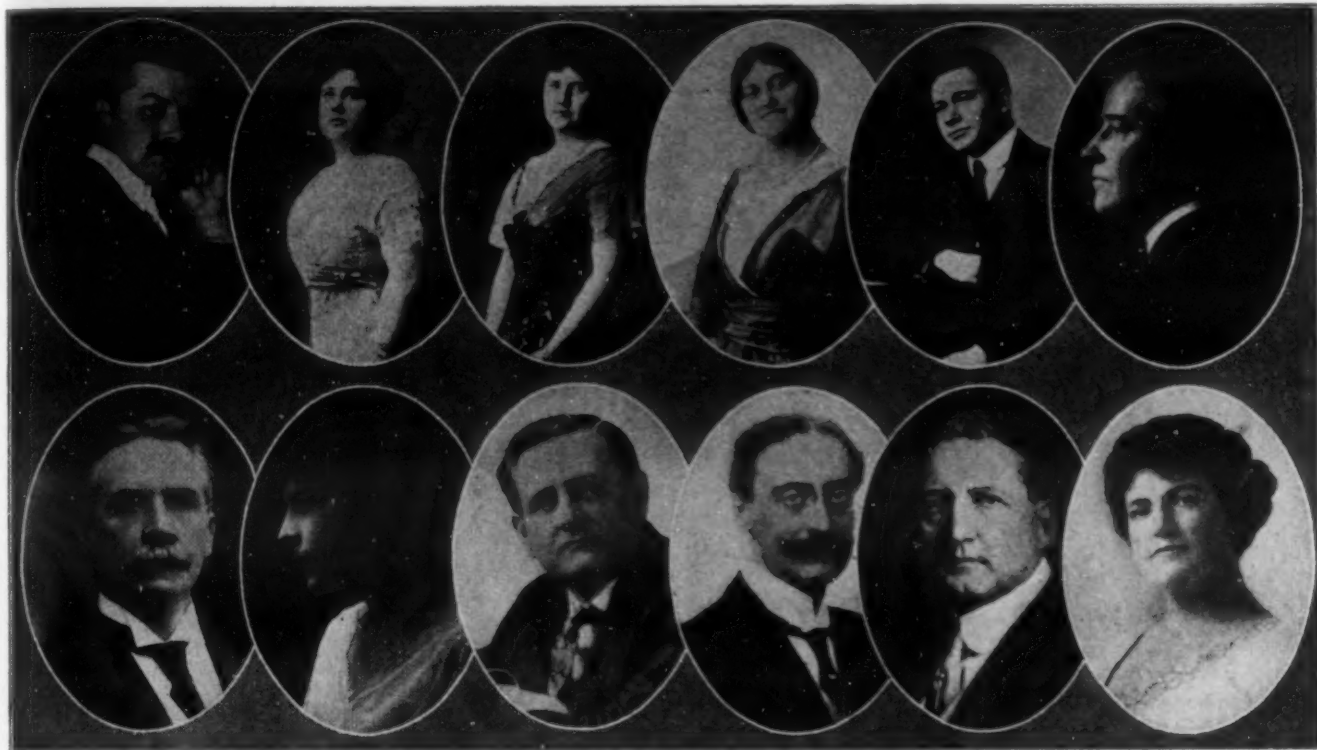
Godowsky—The eminent composer-pianist, Leopold Godowsky, is receiving congratulations on being a grandfather, a son having been born to Mr. and Mrs. Leopold Godowsky, Jr., in Rochester, N. Y., on Sept. 24. The child's mother was formerly Frances Gershwin, a sister of George Gershwin.

Levina—A recent recipient of the senate award made by the students of Northeast High School in Philadelphia to persons of distinction, was Berta Levina, mezzo-soprano.

Crawford—During the summer, Robert Crawford, American baritone, flew his own plane from the Westchester airport to the Pacific Coast in order to appear as soloist with the International Sourdough Reunion in Tacoma.

What They Read Twenty Years Ago

In MUSICAL AMERICA for October, 1914



Twenty Years Ago, the Artists Taking Part in the Worcester Festival Were the Same Cross-Section of the Concert Field That They Are Today. Above, Left to Right, Are Rudolph Ganz, Florence Hinkle, Olive Klein, Alma Gluck, Efrem Zimbalist and William H. Pagdin. Below, Left to Right, Dr. Arthur Mees, Conductor of the Festival, Christine Schutz, Evan Williams, Herbert Witherspoon, Clarence Whitehill and Mildred Potter

Why Not in America, Too?

The chorus at Covent Garden this summer was made up exclusively of American singers.

1914

Some Shaking It Got!

Ernest Newman, the famous London critic, thinks that the war will shake the creative musical world out of its lethargy.

1914

Them Was the Days

Damrosch opens the Symphony season. Presents Neutrality Program, half French and half German.

1914

Same Old Guff!

"In Europe," said Ramon Blanchart, "the opera house is a family resort. How many people in America can afford opera once or twice a week?"

1914

The Up-and-Coming Tailor

An enterprising tailor in a western town recently hung out this sign: "If you are going to the Fremstad Concerto tonight, you ought to be well dressed. Come in and get a new suit of clothes!"

1914

And Daughters?

(Headline) England to Rely upon Its Own Sons for Music.

1914

How About Other Ailments?

An article in the New York American was headed: How Music Helps Dyspeptics but Harms Consumptives.

1914

Fair Exchange

An English officer from the front, tells of having seen troops in the trenches wearing opera hats, their own having been lost. There is in reality, however, nothing astonishing in the wearing of opera hats in the trenches. The headgear of battle is frequently worn in opera, and why not, therefore, the headgear of battle in opera?

N. Y. Philharmonic Begins Its Season

(Continued from page 3)

and you, were sufficiently individual to leave a clear recollection of his musical personality as well as his platform appearance.

Those who had nourished a legend of something spectacular and daemonic in Mr. Klemperer's treatment of familiar works, could find nothing to sustain this recollection in his return concert and its three repetitions. He was dignified, reserved, unmannered, forthright. There was no hair-tossing, no stamping, no frantic beckoning, no run-away excitement; instead, watchful earnestness and a painstaking supervision of the ensemble. The smoothness achieved in the quest of clarity and balance may have varied materially between the Thursday and Sunday concerts—as is the usual course of events at the opening of a season—but the great orchestra was its eloquent self under the beat of a musician who knew his scores and possessed the technique to give them clear and vital expression. The program was not one to prompt disputes about readings.

Such questions as were prompted by the Bach-Schönberg work pertained to the arrangement rather than the performance. In this coupling of the Prelude of the third part of the Klavierübung with the great St. Anne's Fugue, Schönberg has been credited with the use of shifting orchestral colors for purely "structural" rather than "decorative" purposes, and of "idealizing" the organ tone in going much further than the registration of Bach's churchly medium. This, of course, is laudable, but the achievement thereof resolves itself into sheer opinion. The reviewer found the music beautiful as sound, in its own right; but could not escape a sense of a scented, almost Oriental luxuriousness, alien to the Gothic line, in much of the woodwind choring and still more sug-

gestively in the tinkling of percussive effects.

The Hindemith *Matthias der Maler* (Matthias, the Painter) is a symphony only for lack of a better title. To take a leaf from the book of Respighi, the three sections, Angelic Concert, Entombment and The Temptation of Saint Anthony, might have been called a Symphonic Triptych and thus have made a little more obvious their source of inspiration in the Isenheim altar pictures at Colmar in Alsace—painted by Matthias Grünewald, the 16th century Rhenish artist who is the subject of the unfinished opera by Hindemith from which this music has been taken.

Aside from questions of symphonic form, one is led to wonder what manner of opera this can be that will permit of orchestral reveries of such length and

complexity, scarcely to be associated with dramatic action and not likely to be listened to with the requisite attention if used as interludes or *Zwischenaktsmusik*. Certainly, Hindemith is in another world here than in his produced operas, the satiric *Neues vom Tage* and the brutal *Cardillac*. He has not essayed anything literal in the way of tone-painting that might resolve itself into a programmatic equivalent of the pictures themselves. Instead, he has sought to represent the emotions kindled by contemplation of the Isenheim Triptych and to do this he has had to go over, bag and baggage, to the camp of the but-recently-despised romanticists, so that, in aims, and to some extent in means, this is quite a different Hindemith from the recognized master of yesterday's worldly, hard-edged atonality.

Here, Hindemith works on a large canvas, as the romanticists did, and as his own group of post-war modernists disdained to do. He employs his undoubted grasp of structure and of orchestral resource to build moods of reverence and exaltation and he labors manfully to convince the listener that he is devoutly sincere. Some venerable melodies aid him to be lyrical and model; notably *Es sungen drei Engel*, in the first of the three segments. He has not forsaken his linear counterpoint but it is no longer brittle and acrid. Instead, there are many moments of luscious scoring and of a rare employment of the large orchestra to produce a multiplicity of luminous strands, rather than a weight of mass. Let the structural art of this work be acclaimed as worthy of a composer of the first rank.

That done, let it be confessed also that much of Matthias the Painter strays into a spiritual aridness that is out of consonance with its subject, in spite of the old tunes, the modal writing, the warm coloring and the composer's unflagging endeavor. There is more of devotional conviction in Werner Josten's first *Concerto Sacro*, inspired by the same Colmar paintings.

The Sibelius Symphony has had greater tension and more of the saga in its unfoldment than characterized Mr. Klemperer's performance of it—particularly in the heroic aspirations of the Finale—but he gave to its pastoral moments the fine singing quality that is their birthright; and he kept the work clear and well proportioned, at the risk of some loss in its bardic fervor.

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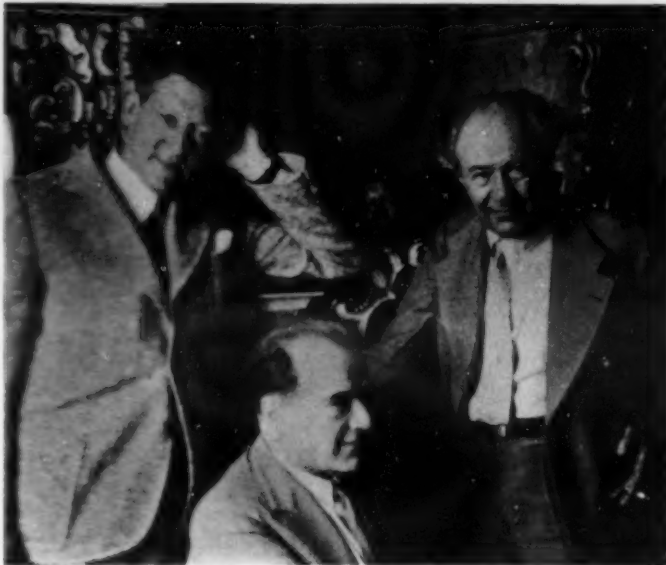
Artur Rodzinski, conductor of the Cleveland Orchestra, arrived in New York on the President Harding on Sept. 28 after an active summer in Europe. While abroad, he conducted the Warsaw Philharmonic and the Leningrad Philharmonic with so much success that he has been re-engaged for four concerts with the Leningrad Philharmonic and an additional four with the Moscow orchestra, both scheduled for next May. Traveling chiefly by automobile, Dr. Rodzinski motored from Havre to Berlin.

While in Russia, Dr. Rodzinski attended five performances of Lady Macbeth of Mtensk, the new operatic work by Dmitri Shostakovich, and he immediately arranged for its American premiere at Cleveland this season, in the series of six operas to be given by the Cleveland Orchestra. The opera, in four acts and nine scenes, is set in the Russian village, Mtensk, in 1840. There are nineteen characters, and the chorus is used extensively.

The story is that of a merchant, his

father, his wife, his servants and the hopeless underlings who depend upon them, the greedy clerks who rob them and the dull-witted police who prey upon them. Katerina, the wife, no

Dr. Artur Rodzinski, Conductor of the Cleveland Orchestra, in Vienna during his summer holiday, with Bronislaw Huberman, Violinist (Seated), and Severin Eisenberger, Pianist



longer loves her weak husband. She is interested in the new clerk-servant, Sergei, and when her husband goes to repair the burst dam, she is easily led astray by Sergei. The father-in-law sees them together and flogs Sergei. Katerina then kills the father-in-law with poison mushrooms.

The husband returns and Katerina kills him also, since, by this time, she wishes to marry Sergei. The servants, however, expose them to the police and Katerina and Sergei are condemned to exile. As they travel toward Siberia, Sergei forsakes Katerina for a new

flame, Sonetka, and Katerina thereupon kills both her rival and herself. Truly, a melodramatic story.

Musically, the work follows at all times the symphonic form rather than the old operatic form built upon individual melodies. The chorus plays a large part in the opera, but the orchestra plays a part more important than either principals or chorus. "My vocal parts," the composer has stated, in describing

his work, "are on a broad scale, taking into account all possibilities of the human voice. . . . The music exposes the characters in all their nakedness. For Sergei the lyrics and music are insincere, artificial, cruel, hateful as he was. For Katerina the music evokes that sympathy which she must have and justifies her career of crime.

"She is the only positive character. All the others expose the gloomy, hopeless existence of the merchants and of the convicts and of the peasants who were so hopeless that they considered the convicts to be the miserable ones."

CLEVELAND SET FOR BRILLIANT SEASON

Orchestra Under Rodzinski to Sponsor Opera Besides Symphony Series

CLEVELAND, Oct. 5.—Opera performances, inaugurated last season, again will form an important part of the activities of the Cleveland Orchestra which will open its seventeenth season on Oct. 11 under the baton of Dr. Artur Rodzinski. Eighteen symphony concerts on Thursday evenings and Saturday afternoons, and six performances of grand opera on Thursday and Saturday evenings will be presented at intervals in Severance Hall.

Scheduled productions in the order in which they probably will be presented, are Walküre, Otello, Pelléas et Mélisande, Tosca, the American premiere of Lady Macbeth of Mtensk, a new work by the Soviet composer, Dmitri Shostakovich, and Meistersinger. Wilhelm von Wymetal, Jr., stage director, who comes to Cleveland by courtesy of the Metropolitan Opera; Richard Rychtarik, Czechoslovakian scenic architect, and Giacomo Spadoni, chorus master, formerly of the Chicago Civic Opera, will assist Dr. Rodzinski in the operatic enterprise.

Singers already engaged for principal roles include Dorothee Manski, Helen Jepson, Paul Althouse, Friedrich Schorr, Richard Bonelli and Arnold Gabor, all of the Metropolitan, and Mario Chamlee, Anne Roselle, Chase Baromeo, Aroldo Lindi, Rosa Tentoni, Edwina Eustis, Albert Mahler and

Abrasha Robofsky. Young professional singers of Ohio with adequate stage experience also will be heard.

Soloists to appear with the orchestra will be Bronislaw Huberman, Artur Schnabel, Dr. Josef Hofmann, Efrem Zimbalist, Severin Eisenberger, Josef Fuchs and Victor de Gomez. A guest conductor is to be announced. Rudolph Ringwall, associate conductor, will direct all children's concerts at home and on tour as well as one program in the symphony series. By invitation of the League of Composers, the Cleveland forces will give a first performance of Roy Harris's new Suite for String Orchestra sometime during the season.

Choral works to be given with the orchestra are Bach's B Minor Mass, sung by the Cleveland Philharmonic Chorus, conducted by Dr. Rodzinski, and Brahms's Rhapsody, sung by Marie Simmelink Kraft and the Orpheus Male Chorus under Charles D. Dawe.

Additions to the orchestra personnel this season include Alfred Brain, French horn; Vladimir Drucker, trumpet; Gardell Simons and Frank Bassett, trombones; Carl Kuhlmann, bass clarinet; Dmitry Shmuklovsky, double bass and Isadore Gordon, cello. Other new players are Ernest Kardos and André Callot, violins, and Ben Selcer, viola, all of Cleveland.

There are to be five concerts sponsored by the Cleveland Museum of Art under the direction of Mrs. Emil Brudno, in Public Music Hall. Serge Rachmaninoff will give the first of these recitals on Oct. 30. On Nov. 30, the

Monte Carlo Ballet will make its initial Cleveland appearance. Jascha Heifetz follows on Dec. 11. Lauritz Melchior will join Maria Olszewska in recital Jan. 8. Concluding this course on Feb. 12, Ignatz Friedman and the cellist, Emanuel Feuerman, appear in joint recital.

A trio of concerts is offered by an organization new to Cleveland, the American Society of Musical Arts, Amy Lone White, manager. To be held in the Allen Memorial Medical Library hall, this series will present two Clevelanders, Herman Rosen, violinist, and Marie Simmelink Kraft, and three visiting artists including Arthur H. Arneke, pianist, and Edwyn E. Pfister, baritone, both of Milwaukee. Gladys Stevenson, pianist, of St. Louis, will make her bow to Cleveland in joint recital with Marie Simmelink Kraft.

Arthur W. Quimby, curator of music at the Cleveland Museum of Art, will give his customary concerts on the Tyler Memorial Organ in the Garden Court of the Museum. John Fraser, cellist, will be heard at the Museum Nov. 16. Raymond Pettit will give a lecture recital on Exotic Music Jan. 11, and Raymond Cerf, violinist, is announced for March 15.

The Cleveland Institute of Music again presents the Friday morning Comparative Arts Lectures. Arthur Loesser, Denoe Leedy, William Henry Taensch, Beryl Rubinstein, Joseph Remenyi of the faculty of Cleveland College; Margaret Fairbanks, member of Western Reserve faculty; Carlton Cooley, Herbert Elwell, Lowell Lee and Arthur Shepherd, will lecture.

Emily I. McCallip, director of the Cleveland Music School Settlement announces that Severin Eisenberger and Felix Eyle will again head the piano and violin departments.

Four concerts are to be given in the Statler Hotel ballroom by Severin Eisenberger. These concerts, sponsored by the Women's City Club, will be given on Nov. 12, Jan. 14, Feb. 18, and March 18.

CURTIS INSTITUTE OPENS FOR ELEVENTH SEASON

High Percentage of New Students—Enrollment Large for Orchestral Courses

PHILADELPHIA, Oct. 5.—The Curtis Institute of Music in Philadelphia began its eleventh season of activity on Oct. 1, with a larger number of new students than for several years past. Twenty-eight per-cent of this year's enrollment are new students, residents of New York, Philadelphia, New Jersey, Maryland, Delaware, Georgia, Louisiana, Florida, Ohio, Illinois, Iowa, Michigan, Indiana and California.

This season, because of the re-establishment of the orchestra department, and the engagement of the first-chairmen of the Philadelphia Orchestra as instructors, there are many auditions for orchestral instruments. This department has prepared students for important positions in the leading orchestras in the country. Twenty-four are now playing in the Philadelphia Orchestra, nine in the Cleveland Orchestra, nine in the National Symphony of Washington, D. C., and five in the St. Louis Orchestra. Besides these, there are a number in smaller orchestras.

The faculty includes Dr. Josef Hofmann, director; Fritz Reiner, David Saperton, Mme. Isabelle Vangerova, Harriet van Emden, Emilio de Gogorza, Efrem Zimbalist, Mme. Léa Luboshutz, Harry Kaufman, Felix Salmond, Carlos Salzedo and Dr. Louis Bailly.

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LONDON, Oct. 1.—Once more the story of a Promenade Season must be told. The Queen's Hall Proms—the word needs no inverted commas: it is accepted and used here by all—are a unique institution. The first night of the series is one of the great events in the ordinary music-lover's calendar. This year the opening night (Aug. 11) seemed a more enthusiastic occasion than ever. This might have been the beginning of the first instead of the fortieth season.

Yes, it is forty years old, this institution, and all that time Sir Henry Wood's personality has been its life. After the leaders of the several departments of the orchestra had been given their separate ovations, Sir Henry was received with a great climax of cheers. I have witnessed many of these occasions, but this one so impressed me that I wrote a message to readers of MUSICAL AMERICA there and then in the Hall and posted it during the interval. To give proper expression to my feelings, I should have chartered an aeroplane and flown over with the news.

Great Popular Reception

No conductor in this country ever gets such a popular reception. It was as if the vast unseen audience linked to the Hall by countless radio sets (the British Broadcasting Corporation has for some years taken over these concerts) had suddenly found a means of joining in the applause, and as if the flowers banked up on the platform were a sign of their tribute. No one who is feeling doubtful about the future of music over here should miss that experience, if ever a visit to this country coincides with the second week of August. The sight of the throng of Promenaders, so dense that promenading is out of the question, is an inspiration. It is not the ordinary audience of the normal London concert season; all types and classes and callings are represented there.

The programs during the season are carefully arranged, even if there is perhaps a danger of some of them becoming stereotyped. Some are classical; some are popular—but how much more edifying than the concerts of twenty-five years ago! Some are one-composer programs—the Wagner, Beethoven and Bach nights have been long established; some are devoted to a miscellany of music. A number of first performances in England are included, among them Frederick Converse's California, and Deems Taylor's orchestral fantasy, Circus Day. These are to be given here later in the season and I shall have occasion to refer to them in my next article.

At no other time of year does a week of music-making provide such rich opportunity for the ordinary listener in this country. Each week he is able to strengthen the foundations of his appreciation by giving ear to long stretches of Mozart, Haydn, Beethoven, Wagner, and Brahms, and at the same time to test the superstructure of recent

years. The Proms, in short, are helping thousands of average people to make themselves at home with music.

Not for "High-Brows"

The Proms are not for high-brows; least of all the miscellaneous programs. That of Aug. 18 was typical. The most substantial items were Sibelius's Tapiola and Max Bruch's G Minor Violin Concerto. The latter was enhanced by



formal plan, there is, in listening, "no concern for the one side or the other." It is not like looking on at a battle.



Notable Figures at The London Proms: Sir Henry Wood, the Conductor; and (left) Sir Walford Davies, a Soloist

Indeed, to use North's words again, this is the music of "cool air and temperate summer evenings."

But the Idyll (Walt Whitman set for soprano, baritone and orchestra) strikes us with autumn's chill and melancholy. In a sense, this work is an extension of the mood of Sea Drift. The same richness of texture is spread out for our delight, phrases stab with the same poignancy. For all our floating in mystical regions we are never without the presage of a dying fall. Over the soul, even in its freest flight, the dark wing of pessimism casts a shadow. Idyll is the essential Delius, and we could not but be grateful to Dora Labbette and Roy Henderson for their complete surrender to the spirit of the work. The same can be said of Clifford Curzon as the soloist in Delius's Piano Concerto (in the revised form) although this represents a composer of smaller stature.

Meeting of Three Choirs

From Sept. 2 to 7, the 214th Meeting of the Three Choirs was held at Gloucester. It can well be imagined how much under the cloud of Elgar's death we were during that week, for these Meetings have for many years been famed for performances of Elgar's works under the composer's direction;

Meeting of Three Choirs for 214th Festival at Gloucester, Long Famed for Elgar Performances, Under Cloud of Composer's Death—Sumsion Is Chief Conductor—Outstanding Choral Work Done in Wesley and Parry Compositions

and Elgar himself loved the occasions for the opportunities they gave him of meeting old friends, especially those in the London Symphony Orchestra which, under the leadership of W. H. Reed, has understood his music better than any other in England.

Yet, as Bernard Shaw remarked in a speech at a public lunch during the week, Elgar was not the kind of man whose memory causes one to pull a long face. "That's what I call music," the composer once said to me, very simply, after we had listened to one of his works; and I think he would have asked for no better tribute than the performances which were given in the Cathedral of The Kingdom, The Dream of Gerontius and the Second Symphony. In the oratorios his kinsmen of the chorus gave of their finest, and in all, his friends of the orchestra rose to the occasion.

Tribute, too, was paid to Holst's memory in a performance of his very characteristic Te Deum. Among the works of composers of smaller followings, I found great interest in Dr. Cyril Rootham's setting of Milton's Ode on the morning of Christ's Nativity (two soloists, chorus, semi-chorus of boys and orchestra). Beautiful words have here evoked music of elegance and inspiration. (Readers of MUSICAL AMERICA will doubtless have read that Dr. Rootham's Septet was recently given at the Gittsfield Festival.)

For Choral singing pure and simple, the outstanding performances of this Gloucester Festival were of Samuel Wesley's motet, In exitu Israel and Parry's Blest Pair of Sirens. Herbert Sumsion was the very able conductor-in-chief.

Wald Completes New Opera in Paris

PARIS, Oct. 1.—Max Wald, American composer, resident in this city, has completed a three-act opera in the form of a lyrical comedy, Mirandolina, based on Goldoni's La Locandiera. The libretto, in English, is by the composer.

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Kreisler Concert Inaugurates Boston Symphony Hall Season

**Orchestra Under Koussevitzky,
Delays First Pair Until Oct.
12, 13 — Notable Revivals
Planned—Formulate Resident
Opera Plans — "Musical
Movies" Are Educational Ex-
periment**

BOSTON, Oct. 5.—Residents of Boston have long been accustomed to the formal opening of the winter season by the Boston Symphony Orchestra. This year, however, Dr. Koussevitzky is delaying the first pair of concerts until Oct. 12-13. Thus it fell to Fritz Kreisler to inaugurate the 1934-35 activities at Symphony Hall on Oct. 7.

Mr. Kreisler played Handel's Sonata in A major, the Partita in B minor of Bach and Mozart's Concerto No. 3, in G major. A few technical annoyances that crept into the performance were overwhelmed in the superb artistry of interpretation. The latter half of the program was composed of a Suite from the music to Much Ado About Nothing, by Erich Korngold, two Slavonic Dances of Dvorak, arranged by Kreisler, and the intense Spanish Dance from La Vida Breve by Manuel de Falla. Carl Lamson accompanied.

An attractive list of works is scheduled for the symphony, among them some notable revivals. The Damnation of Faust by Berlioz, Act III from Moussorgsky's Khovantchina (postponed from last year), Bach's St. John's Passion and Mass in B Minor, Handel's Solomon and notable scenes in concert form from Wagner's Tristan and Isolde and Siegfried are up for performance. On the roster of soloists one finds the name of Paul Wittgenstein, the one-armed pianist who makes his Boston debut this year and for whom Maurice Ravel wrote a concerto which Mr. Wittgenstein will give its Boston premiere. Other debutants will be Viola Mitchell, violinist, and Gertrude Kappel of the Metropolitan Opera. Elsa Alsen, Olga Averino, Beata Malkin, Margaret Matzenauer and Myra Hess will return this year, as will Paul Althouse, Walter Gieseking, Jascha Heifetz, Albert Spalding and Gregor Piatigorsky. Filip Lazar, composer-pianist, will be heard with the orchestra in a new work of his own. Guest conductors during the mid-season holiday customarily taken by Dr. Koussevitzky will be Igor Stravinsky, who returns to Boston after several years' absence, and Adrian Boult, the distinguished conductor of the B. B. C.

orchestra of London, who visits us for the first time.

Martino to Direct Opera

According to the latest information available, plans are rapidly going forward for the establishment of a resident opera company here in Boston, under the direction of Raffaele Martino, well known hereabouts as the conductor of the 18th Century Symphony Orchestra. Aldo Franchetti has been appointed conductor and a portion of the repertoire includes Paul Allen's Last of the Mohicans, Boito's Mefistofele and Il Filosofo di Campagne none of which are familiar to Boston.

The usual stir is noticed in studios, music schools and conservatories. Enrollment appears to be satisfactory and although the pre-depression level has not yet been regained, the outlook is hopeful. The directors of the Malkin Conservatory are announcing that Moses Smith, music critic of the Boston Transcript, will give a course in score reading for amateurs and music lovers with no great amount of technical knowledge and the New England Conservatory of Music again places emphasis upon the value of the orchestral training offered its students under its director, Wallace Goodrich.

Educational Novelty

By far the most interesting educational experiment launched in Boston in some time, however, is the series of Musical Movies to be presented at the Exeter Street Theatre during October by Eleanor Brigham. The idea is entirely original with Miss Brigham, who is eminently fitted to undertake this bit of musical pioneering. She is the author of several successful books and the founder of the Pianoforte Teacher's Society of Boston.

Musical Movies will cover a wide field, as is evidenced by the sub-titles such as Lives of Musicians, The Instruments of the Orchestra, Jack and Jill in Songland, Acoustics, Sound Waves, Opera Stories and others. Miss Brigham has selected the best to be obtained in musical literature and the instrumental portions of the picture programs will be illustrated by each instrument of the orchestra in turn and by the complete orchestra as a unit. Dance music of intrinsic worth will be danced and for the "opera" movie, Miss Brigham has arranged that singers from the Metropolitan Opera shall present two scenes from an opera. The generous response to this idea should be indicative of the success of the venture. It is only

too apparent that makers of films, together with proprietors of movie theatres are more than willing to co-operate in presenting the better type of film program if the support of the public can be secured.

GRACE MAY STUTSMAN

Cosmopolitan Opera Opens N. Y. Season

(Continued from page 3)

The cast of Carmen included Coe Glade in the name-part, Jana Nigrey, an American soprano, making her first New York appearance as Micaela, and Armand Tokatyan, formerly of the Metropolitan, as Don José. Carl Schiffeler sang Escamillo and the remainder of the cast included Thelma Votipka, Georgia Standing, Albert Mahler, Paul Dufos, Amund Sjovik and Pietro Bussy. Michel Steiman, from the Paris Opéra-



Maurice Seymour

Coe Glade, Applauded for Her Carmen in the Cosmopolitan Opera's First Performance

Comique, who came to this country especially to conduct in Mr. Rabinoff's organization, led the performance, and Dr. Ernest Lert, formerly of the Metropolitan, was stage director. The solo dancers in the ballet in the final scene were Joyce Coles and Nicholas Daks.

Miss Glade repeated her atmospheric and vocally fine performance of the Merrimée-Bizet heroine heard here under other auspices. It was a very satisfactory Carmen from most points of view and won her well-deserved applause. Miss Nigrey displayed an excellent voice and did creditable work in her duet with José in the first act and her aria in the third. Mr. Schiffeler's Toreador Song was sung stirringly and brought quick response from the audience. The remaining roles were creditably filled. Mr. Steiman held his forces well in hand and in the overture and the two beautiful entre-acts, conducted with excellent effect, though occasionally his beat was metronomic rather than interpretative and an ambitious tympanist displayed a tendency to get out of hand. The volume and tone of the orchestra was excellent and the chorus, in which many of the Metropolitan choristers were recognized, sang with effusion.

Mr. Lert's stage-management was a trifle unquiet in spots, but always on the side of the unstereotyped. The general tone of the performance, however, was a gratifying one.

Moussorgsky's Boris Godounoff was sung in Russian on the evening of Oct. 9, with Max Panteleiff in the name part, Ivan Ivantsoff as Dmitri and Edwina Eustis as Marina. Others in the cast were Vladimir Deloff, Alexis Tcherkassky, Ivan Velikanoff, Vasily Romakoff, Lydia Koretzky, Michail Shvets, Joseph Kallini, Marguerite Hawkins, Elena Shvedova, Nadine Fedora, Florent Stonislavsky, Boris Belostotzky and Stefan Slepoushkin. Mr. Steiman conducted. This and other Russian performances to follow were announced as under the supervision of the Art of Musical Russia, Inc.

Operas announced for the remainder of the week were Lohengrin in German, La Bohème and Aida in Italian with repetitions of Boris Godounoff, La Bohème and Carmen.

Besides Mr. Rabinoff, the directors of the organization include Willard V. King as chairman of the board, Margaret Anglin, Frank Peer Beal, Herman Bernstein, Dr. A. A. Brill, Howard Chandler Christy, Mrs. F. E. Drury, Dr. John Lovejoy Elliott, Mrs. Henry Esberg, Dr. Milton J. Ferguson, Rev. William J. Finn, Mrs. Felix Fuld, Ossip Gabrilowitsch, Dr. George H. Gartlan, Leopold Godowsky, Mrs. S. S. Goldwater, Dorothy Gordon, Ira A. Hirschmann, Rita Hocheimer, Irene Lewisohn, Isabel Lowden, Mrs. W. L. MacFarland, Judge Julian W. Mack, John Macrae, Dudley Field Malone, Mrs. Harold V. Milligan, Louis S. Posner, Dr. Frederick B. Robinson, Samuel Rosoff, George L. Schein, Dr. Sigmund Spaeth, Mrs. Lionel Sutro, Lowell Thomas and George E. Warren.

Members of Cosmopolitan Opera Forces Give Pre-season Concert

A special pre-season concert was given for the members of the Cosmopolitan Opera Association, Max Rabinoff, managing director, at the Hippodrome on Sept. 21. Beginning with music for two violins played by Mary and Virginia Drane, the program proceeded to a display of the talents of various members of the Cosmopolitan Opera singing personnel.

Rosemarie Brancato won prolonged applause for her Mad Scene from Lucia and Caro Nome. Anne Roselle was warmly received in arias from Turandot and Manon Lescaut as was Max Panteleieff in an aria from Prince Igor and Moussorgsky's The Flea. The quartet from Rigoletto was sung by Miss Brancato, Dorothy Bacon, John Dunbar and Millo Picco. The sextet from Lucia sung by Miss Brancato, Miss Bacon, Mr. Dunbar, L. Oliviero, Mr. Picco, and Guido Guidi concluded the program.

During the intermission, a committee, headed by Louis S. Posner, and including Dr. Sigmund Spaeth, Dr. George H. Gartlan, and Ira A. Hirschmann, outlined plans for the Cosmopolitan season and invited additional memberships. It was announced that Dr. Spaeth will offer a course of six explanatory lectures open to members of the association, in conjunction with the six operas to be presented.

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DETROIT ANTICIPATES SUPERIOR SEASON

Symphony and Opera to Combine Forces—Many Artists Are Booked

DETROIT, Oct. 5.—When Fritz Kreisler formally opens the local season on Oct. 8, under Masonic Temple auspices, the city will begin what is likely to prove the most significant and inspiring year of music ever known here. More first rate artists have been booked for appearances in Detroit this season than in any other year that comes to mind.

The most important feature of the season will be the combining of the forces of the Detroit Symphony Orchestra and the Detroit Civic Opera for the first time. The symphonic season will be augmented with two productions of grand opera, made possible through the assistance of the opera society. The orchestra, in turn, will place its facilities at the disposal of the opera society for the production of the usual season of grand opera in the spring.

Announce Orchestra Plans

The twenty-first season of the orchestra, again under Ossip Gabrilowitsch and Victor Kolar, will begin on Nov. 1. There will be fourteen Thursday night concerts spread over a period of twenty-one weeks. The Friday afternoon concerts have been discontinued.

The dates and soloists follow: Nov. 1, orchestra program; Nov. 8, Bronislaw Huberman, violinist, soloist; Nov. 22, Harold Bauer, pianist, soloist; Nov. 29, Tristan and Isolde, conducted by Mr. Gabrilowitsch, with Elsa Alsen, soprano, Margaret Matzenauer, contralto, Paul Althouse, tenor, and Fred Patton and Chase Baromeo, basses, as principals; and Dec. 13, Raya Garbousova, Russian 'cellist, who will make her American debut this season.

Dec. 20, Hulda Lashanska, soprano, soloist; Jan. 3, Yehudi Menuhin, violinist, soloist; Jan. 10, Myra Hess, pianist, soloist; Jan. 24, choir concert; Jan. 31, Lotte Lehmann, soprano, soloist; Feb. 14, Artur Schnabel, pianist, soloist; Feb. 21, The Secret of Suzanne, conducted by Mr. Kolar, with a distinguished list of principals and dancers; March 7, Albert Spalding,

violinist, soloist; and March 14, Mr. Gabrilowitsch, pianist, soloist.

Under Mr. Kolar there will be five Young Peoples' Concerts, on Saturday mornings, Nov. 3, Dec. 1, Jan. 5, Feb. 2 and March 2. Ten free concerts for school children, at which 25,000 children will be the guests of the Symphony Society, will also be given. This will be the twelfth year of free concerts for school children. There will be no pop concerts until after the first of the year, when a series of ten probably will be given on Monday or Tuesday evenings. Mr. Kolar will be in charge.

Form "Ford Symphony"

An important result of the Chicago Ford engagement for the orchestra is the announcement that a special group of sixty-five members of the local organization, to be known as the Ford Symphony Orchestra, Mr. Kolar conducting, will begin a series of thirty-nine Sunday national broadcasts from Orchestra Hall on Oct. 7. The programs will run from 8 to 9 p.m. and will include distinguished soloists and a chorus of twenty-four mixed voices at each concert. The broadcasts will be over the Columbia network.

Murray G. Paterson, manager of the orchestra, has predicted one of the best seasons in the organization's history, forming his plans so as to end the year with a cash balance, he confides.

Thaddeus Wronski, executive director of the opera society, has announced that Deems Taylor personally will direct the local production of his opera, Peter Ibbetson, in the spring. Edward Johnson and Lucrezia Bori will sing the principal roles. These two artists also are scheduled to appear in Puccini's La Rondine. Richard Crooks, Max Pan-

teleieff and Elaine Jepson will sing in Faust.

In addition to Kreisler, the other attractions on the Masonic Temple course are Rachmaninoff, Nov. 12, Monte Carlo Ballet Russe, Dec. 3; Giannini, Jan. 14; Pinza, Feb. 11; Mildner, March 11, and Melchior, April 15.

The Detroit Concert Society, Isobel Hurst manager, will present Martini, Oct. 15; Tibbett, Nov. 23; Heifetz, Dec. 14; Pons, Jan. 11, and Iturbi, Feb. 8. The dates for Roland Hayes and Chaliapin, who also will appear, have not yet been announced. These seven concerts will be at Orchestra Hall.

To Hear San Carlo Company

Fortune Gallo's San Carlo Grand Opera Company will begin a week's run at the Wilson Theater on Oct. 22. Although the repertoire has not been announced, it is fairly certain that works not generally given here will be heard. These are Samson and Delilah, Romeo and Juliet and Tannhauser. Peroni will conduct and the list of principals will include Onofrei, Saroya, Rothier, Bourskaya, Schalker, Molitore, Curci, Valle, Curvi and the Detroit baritone, Stefan Kozakevich.

Tuesday Musicale will present two artists, as yet unannounced. Orpheus Club will also import two noted soloists for its annual programs.

Guenter Ramin, organist of St. Thomas Church, Leipzig, Germany, will appear in concert Oct. 11 at the Jefferson Avenue Presbyterian Church, while Gizi Szanto, Detroit pianist and composer, will give a benefit recital for the MacDowell Association on Oct. 16 at the Hotel Statler.

The National Fascist Militia Band gave three successful concerts here on Sept. 8 and 9, playing a matinee on the second day. The band was voted one of the best ever heard here.

HERMAN WISE

MANY STUDENTS RECEIVE EASTMAN SCHOLARSHIPS

Twenty-eight States Represented in Group Getting New Student Aid Awards

ROCHESTER, N. Y., Oct. 5.—Student aid awards were made to 180 students at the Eastman School of Music upon completion of examinations conducted recently by Dr. Howard Hanson, director of the school, and juries of faculty members. Both the scholastic superiority and the financial needs of the student are considered in giving these awards, since the school no longer offers scholarships for scholastic superiority alone.

The recipients this year represent twenty-eight states. The awards have been apportioned through the various departments as follows: composition, eleven; piano, twenty-nine; preparatory piano, nine; voice, thirty-one; organ, eight; violin, twenty-four; preparatory violin, seven; viola, one; violoncello, six; double bass, four; harp, four; horn, five; trombone, four; trumpet, seven; percussion, four; tuba, three; bassoon, two; clarinet, four; flute, five; oboe, three.

The following have been awarded teaching fellowships in the Eastman School: Wayne Barlow, Rochester, N. Y.; Francis Cunkle, Ft. Smith, Ark.; Leonard Ellinwood, Rochester, N. Y.; Thomas Gorton, Oneida, N. Y.; William Kimmel, Naperville, Ill.; Van Voorhis Munson, Rochester, N. Y.; Miss Florence Reiter, Akron, Ohio; Miss Hazel Turner, Holley, N. Y.; Arthur A. Whittemore, Vermillion, South Dakota.

Pietro Yon Resumes Teaching in New York After Summer in Italy



With His Son, Mario, and a Faithful Dog, Pietro Yon Walks 5,000 Feet Up in the Mountains Near His Summer Home in Italy

Pietro Yon, organist and music director of St. Patrick's Cathedral, has resumed his teaching in his Carnegie Hall studio after a busy summer spent in Europe in his Italian mountain home, Settimo Vittone. Mr. Yon was so impressed with the singing of a mountain group of two sopranos, one or two altos, fifteen tenors and ten basses, the men singing several parts among them, that he wrote a new Mass of the Shepherds for this combination of voices. In two weeks, with four rehearsals, the singers learned it by memory, without music, and performed it with great success at Trovinasse on Aug. 15. The performance had some unique features. It was given in the church at 6 o'clock in the morning, and people walked to it from miles away. Mr. Yon himself carrying the harmonium to the church for accompaniment.

Two radio concerts in Rome, on Sept. 13 and 14, and an audience with the Pope, together with his brother Constantino and a sister, were other highlights of Mr. Yon's summer.

ROCKFORD, ILL., Oct. 5.—Andreas Fugmann, director of music at Rockford College, has organized the Rockford Symphony, made up of unemployed musicians from Rockford and vicinity. He plans six concerts.

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Harold Flammer Congratulated Upon Re-entry Into Publishing

Harold Flammer, president of Harold Flammer, Inc., and Mrs. Flammer, entertained on Sunday afternoon, Oct. 7, at Mr. Flammer's offices at 10 East 43rd Street. The occasion was in the nature of an official housewarming to mark Mr. Flammer's resumption of his own publishing business, after having been president of G. Schirmer, Inc., for the past five years. Many prominent musicians and figures in the musical world were present to wish Mr. Flammer success.

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RADIO GIVES NEW ATTENTION TO FINE MUSIC

MUSIC is beginning to receive the consideration it deserves from more and more radio sponsors. The air season will be sonorous, indeed, with such new events as the General Motors Hour, the Ford sponsorship of the Detroit Symphony, the United Drug Co. presenting the Kansas City Philharmonic, and the many hours in which famous soloists are featured, not to mention the regular broadcasts of the New York Philharmonic-Symphony, the Philadelphia Orchestra and the Minneapolis Symphony. A list of some of the fine musical broadcasts and reviews of several will be found on this page. A review of the first General Motors Hour appears on the opposite page. It makes stimulating reading for music lovers and musicians who believe that the radio is an increasingly suitable medium for the presentation of the world's best music and its interpreters.

Speaking of Music on the Air—

Chesterfield: Rosa Ponselle inaugurated the second year of this fine program on Oct. 1, followed by Nino Martini on Oct. 3 and Grete Stueckgold on Oct. 6. This series has won a large audience, due to the prominence and artistry of the soloists, who are all from the Metropolitan Opera. Miss Ponselle sang gloriously, as ever, in an aria from Mozart's Don Giovanni and three simple songs, I Love You Truly, Cuckoo Clock (Grant-Schaefer) and Homing (Del Riego). The orchestra and chorus of seventeen is still conducted by André Kostelanetz, who continues to make his bizarre arrangements of all the music.

Mr. Martini sang with beautiful tone and delightful manner an aria from L'Africana and several songs. The orchestra played a novelty, Syncopated History, the first of a series of satires on famous persons. "Mr. Nero" was the first honored. The commercial announcements could be improved.

Mme. Stueckgold's versatility was proved by her charming singing of the popular song, They Didn't Believe Me, and the high art of her delivery of Strauss's Voci di Primavera.

Ford Symphony Orchestra: Unfortunately spotted on the same hour as the General Motors. The Detroit Symphony has a new alias, but there is no trouble in recognizing it, and Victor Kolar, the conductor. Maria Jeritza was the first soloist, Oct. 7, singing with excellent tone quality the Adieu Forêt from Tchaikovsky's Jeanne d'Arc and Grieg's Ich Liebe Dich. The concert opened with Bach's Ein' Feste Burg. A good musical program, well worth hearing, but a little too long commercially. Heifetz is announced for Oct. 14.

Packard Motor Car: Presenting Lawrence Tibbett in a triptych of radio versatility on its first program, Sept. 17, as commentator, actor and singer. In each of these phases he showed himself adept. The program opened appropriately with a Meistersinger theme as a signature. Tibbett was in particularly good voice and sang Eri Tu from A Masked Ball. His solo, over a choral and instrumental background, in the Beautiful Blue Danube was delectable, but the climax was reserved for the end—a virile, dramatic portrayal of the Toreador Song. This program sets a model for effective radio entertainment and it has the true "hold-over" appeal to bring listeners back. Wilfred Pelletier conducts a fine orchestra, with John B. Kennedy voicing the merits of the sponsor's product.

Atwater Kent: Returned to the air Sept. 24. The program is diversified in style but needs considerable revision to make it reflect the quality of the product for which it stands. Grace Moore, first featured artist, sang the Carmen Haba-

nera well but her other songs were more acceptable—one from One Night of Love, her latest moving picture vehicle, and one from her former stage piece, The DuBarry. Josef Pasternack is the conductor. On Oct. 1, John Charles Thomas sang his first broadcast of the season. His fine voice registered as brilliantly and as suavely as ever. The programs are commercially top-heavy, too long, too fulsome.

Vince Laboratories: John McCormack, in the first of his series this season, on Sept. 16, was welcomed back by a host of friends. The program is too conventional; it lacks climax. The presentation requires revision in order to be a fitting frame for so notable an artist as McCormack. William M. Daly conducts a string orchestra and Edwin Schneider is at the piano.

Procter-Gamble Company: Inaugurated a novel type of program on Sept. 15 under the domestic title of The Gibson Family, announced as "a big Broadway show by radio, one full hour of new music, heart throbs, laughs, seventy-five stars of the stage and radio," including Conrad Thibault, Lois Bennett, Jack and Loretta Clemens, Ernest Whitman and a big chorus under the direction of Don Voorhees and his Ivory Orchestra. Falling short of this ambitious aim through no fault of its designers, but because of the medium's limitations, it still proved to be a good enough show with sparkling music by Arthur Schwartz, lyrics by Howard Dietz, well sung, excellently scored and performed. Courtney Ryley Cooper's libretto is commonplace, but the dialogue is brilliant with the Clemens pair stealing the honors. Subsequent performances, if kept up to the standard set, will win a large following, for it is wholesome, enjoyable entertainment, bettered perhaps if shortened by fifteen minutes. The entr' acte was utilized for the merits of Ivory Soap.

RCA Radio Corporation: Radio City Party, an engaging list on Sept. 22, featuring Jessica Dragonette, Cities Service quartet and the NBC orchestra. The broadcast pivoted upon the little episodes from the soprano's career in which she was ably aided by John B. Kennedy who also stressed, as is his wont, the high efficiency of the sponsor's products.

American Radiator Company: Queena Mario, soprano of the Metropolitan, and Graham McNamee. Mme. Mario sang well, but her offerings were not as effective as they might have been. Bait for the sponsor is apparently the use of two names prominent in music and sport, respectively, but it may not prove advantageous, for the listener's appetite was not sufficiently whetted for more. First program was Sept. 16.

BORI SINGS for PHILCO

BEFORE an audience of several hundred notables in music, science and education, Lucrezia Bori, soprano of the Metropolitan Opera, lent her beautiful voice and charming presence to the demonstration of the new "High-Fidelity" radio, the product of the Philco Radio and Television Corporation, in the grand ballroom of the Waldorf-Astoria on Sept. 12. She sang before the audience, then repeated the same numbers from a soundproof studio at the back of the stage, her voice being broadcast over the Columbia network, and reaching the assembled guests through the medium of the new radio.

Boake Carter, new commentator, spoke briefly on the new development, after which Mrs. Charles S. Guggenheimer, chairman of the Stadium concerts, introduced Miss Bori.



Lucrezia Bori is Congratulated by James M. Skinner of the Philco Radio and Television Corporation, After the Soprano Demonstrates the New Philco Radio

Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted)

- Sunday:**
12:30—WJZ—Radio City Concert.
3:00—WABC—N. Y. Philharmonic-Symphony.
4:00—WJZ—Kansas City Philharmonic.
7:00—WJZ—Silken Strings.
8:00—WJZ—General Motors. Distinguished conductors and soloists.
8:00—WABC—Ford. Detroit Symphony and distinguished soloists.
9:30—WEAF—American Album of Familiar Music.
10:00—WEAF—Hall of Fame. Eminent soloists.
- Monday:**
1:45—WJZ—Great Composers. Chamber music.
8:30—WABC—Atwater Kent. Noted artists.
8:30—WEAF—Firestone Garden Party with Gladys Swarthout.
9:00—WABC—Chesterfield with Rosa Ponselle.
- Tuesday:**
1:30—WEAF—Master Music Hour. Chamber music.
8:00—WABC—Lavender and Old Lace.
8:30—WJZ—Packard with Lawrence Tibbett.
9:30—WABC—Minneapolis Symphony.
- Wednesday:**
4:00—WABC—On the Village Green. Symphony orchestra.
9:00—WABC—Chesterfield with Nino Martini.
9:30—WJZ—Vince with John McCormack.
- Thursday:**
1:45—WJZ—Great Composers. Chamber music.
8:00—WOR—Little Symphony. Soloists.
- Friday:**
3:00—WABC—Philadelphia Orchestra.
4:00—WEAF—Master Music Hour. Chamber music.
8:00—WEAF—Cities Service with Jessica Dragonette.
- Saturday:**
12:30—WABC—Abram Chasins. Piano.
8:00—WEAF—Swift and Co.
8:00—WABC—Roxxy and His Gang.
9:00—WABC—Chesterfield with Grete Stueckgold.
9:00—WJZ—Radio City Party.
9:30—WEAF—Gibson Family.

Two New Series of Great Music Begun by NBC

Well known musicians are playing seldom heard works of master composers in two new series over NBC networks. The first of these, opened on Oct. 1, is titled Great Composers Program, and the first work played was the Octet for strings and wind instruments by Schubert. Performers were first-desk men of the NBC Symphony. On Oct. 4, Mishel Piastro, concertmaster of the New York Philharmonic-Symphony, played Beethoven's two romances, and the ensemble was heard in Beethoven's Septet. This series goes on the air Mondays and Thursdays at 1:45 p. m., over the WJZ network.

On Oct. 2, the Master Music Hour was inaugurated, with the Gordon String Quartet playing the Debussy Quartet and George Raseley, tenor, singing Debussy songs. On Oct. 5, the Musical Art Quartet played Grieg's Quartet and the same composer's Sonata in C Minor was played by Sascha Jacobsen and Frank Sheridan. The days are Tuesday at 1:30 p. m., and Fridays, at 4 p. m., over a WEAF network. Frank Black, NBC music director, and Walter Koons, music supervisor, are supervising these programs, in collaboration with Dr. Walter Damrosch and his assistant, Ernest La Prade.

Philipp's Concertino to Have Radio Premiere

The first performance of a Concertino for three pianos by Isidor Philipp was to be broadcast by the noted pianist and two of his pupils, Emma Boynet and Rosa Eiseen, over a WEAF network on Oct. 12 at 7 p. m.

A first performance on the radio of Ernest Charles's When I Have Sung My Songs, was given Sept. 27, by Margaret Speaks, with Philip James's Little Symphony over WOR.

NOTABLE LIST OPENED BY GENERAL MOTORS

Stokowski and Crooks in the First of Excellent Broadcasts

That good music and radio are approaching ever closer to each other in mutual respect and affection is proved by at least one splendid series inaugurated this season. The General Motors Symphony Concerts, opened brilliantly on Oct. 8 with Leopold Stokowski, of the Philadelphia Orchestra, conducting and Richard Crooks, tenor of the Metropolitan Opera, as soloist, promises to be one of the brightest spots of the winter air, as was its predecessor, the Cadillac Hour, last season.

Transferring its sponsorship to the general company from one branch of it, and its scene of activities from the NBC Auditorium Studio to the charming Centre Theatre of Radio City, the series got under way with impressive efficiency and an inaugural program of the highest musical interest. A vast improvement over last year is to be noticed in the presentation of the sponsor's interests, which occupies much less time, Milton J. Cross officiating as before. The sponsors are to be congratulated heartily for their restraint, both in subject matter and in time, excellently in keeping with the type of music and leaving many more minutes for its enjoyment.

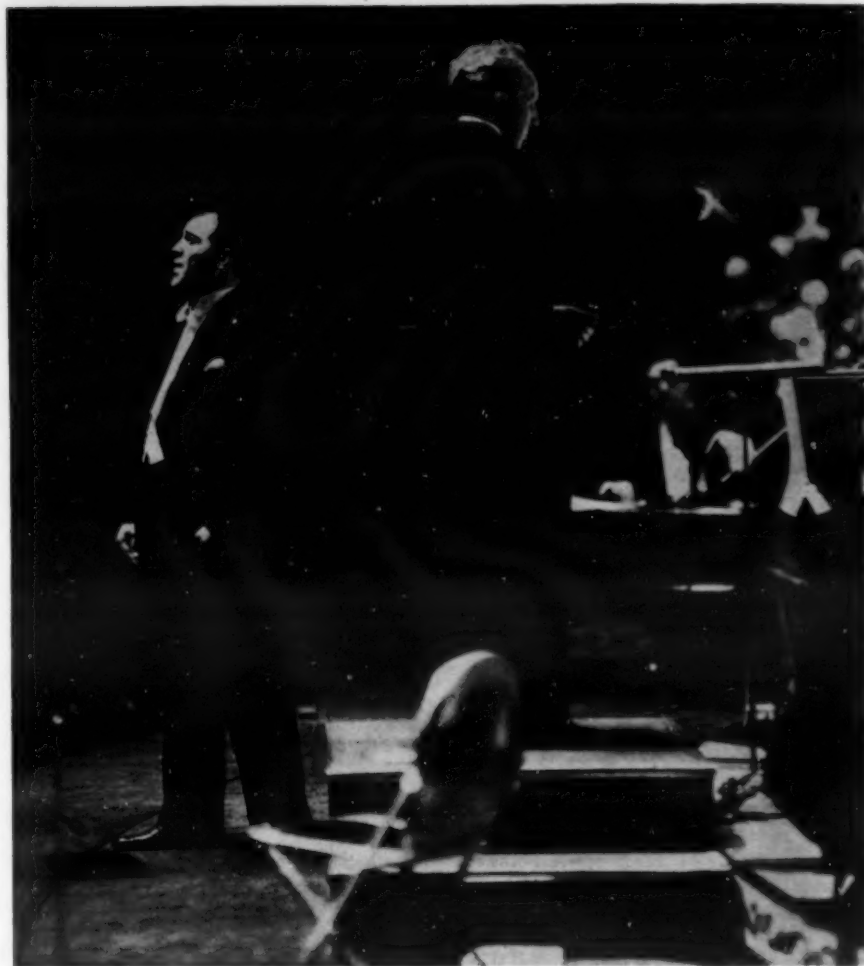
Music of two masters, Bach and Wagner, was featured by Stokowski, who led his forces masterfully, both in interpretation and in consideration for the broadcasting elements. The Bach Fugue in G Minor (the "Little") opened the list, and was followed by the Choral Prelude, I Call Upon Thee, both in Stokowski's transcriptions. The leader was presiding over an orchestra made up almost entirely of his own men, although for future concerts the orchestra will be mainly of New York Philharmonic-Symphony players.

Crooks Sings Superbly

Richard Crooks distinguished himself by some of the finest singing in his career, and it must have been of as great joy to the radio listeners as to the studio audience. His clear, pure tone, beautifully sustained breath and artistic phrasing in the Gluck, O del Mio Dolce Ardor, the Per Pieta from Stradella's Floridoro and Lohengrin's Farewell were memorable. He received a hearty ovation from the studio audience.

Stokowski also led the Prelude to Act I of Lohengrin, preceding the tenor's singing of the aria, and, following it, to close the concert, his own arrangement of the Love Music from Tristan and Isolde. A distinguished audience was in the studio and applauded rapturously at every juncture.

For the concert of Oct. 14, Nikolai Sokoloff, conductor of the New York Orchestra, is to preside, and Grace Moore, soprano, will sing. Other conductors so far listed to appear are Otto Klemperer, Bruno Walter, Walter Damrosch, Ernst Ansermet, Fritz Reiner, Werner Janssen, Artur Rodzinski, Artur Bodanzky, Ossip Gabrilowitsch, Karl Krueger, Louis Hasselmans, Eugene Goossens, Hans Kindler and possibly others. Noted soloists will be Albert Spalding, Geraldine Farrar, José Iturbi, Lawrence Tibbett, Lucrezia Bori, Lily Pons, Jascha Heifetz, Amri Galli-Campi, Harold Bauer, Ruggiero Ricci, Josef Lhevinne and Margaret Matzenauer.



Rototoms, Inc.
Leopold Stokowski Conducting; Richard Crooks Singing. It's the First of the General Motors Hours Broadcast from the Centre Theatre, Radio City

SPIER MOVES STUDIO

Starts New York and New Jersey Seasons with Large Enrollment

Moving into new studios at 215 Central Park South, Harry R. Spier, teacher of singing, has started the autumn's activities with a large enrollment of pupils in voice production and repertoire.

Among pupils of Mr. Spier now before the public are Mildred Rose, soprano, who is singing over stations WEA, WABC and WMCA; Louise Bavé, soprano, of the Capitol Theatre and the Hippodrome Opera; Selma Johanson, coloratura soprano, and Gertrude Berggren, contralto, both of NBC. John Beal, baritone, of She Loves Me Not, is now in Hollywood acting the lead in the film, The Little Minister, with Katherine Hepburn.

Mr. Spier has begun his fourth season as head of the voice department of the Plainfield Institute of Fine Arts and as conductor of the Monday Afternoon Club of Plainfield, N. J.

HOLDS COMMENCEMENT

Braun School of Music Graduates Heard in Recital

POTTSVILLE, PA., Oct. 5—The Braun School of Music, Robert Braun, director, held its twenty-fourth annual commencement exercises in the Capitol Theatre here on Sept. 30. Dr. Hollis E. Dann was guest of honor and conducted a combined a cappella chorus drawn from the county, and Berta Levina, mezzo-contralto of the Philadelphia Opera Company, who recently has been added to the Braun school faculty, appeared as guest artist.

Charles Deibert, tenor representing the graduates, sang Celeste Aida; Margaret Buchanan Bailer, mezzo-soprano representing the post-graduates, sang an aria from the Barber of Seville; Rose

Dwyer, representing the faculty, played a portion of the Vieuxtemps Violin Concerto in D Major, and Helen Kempinski, representing the Alumni, played Liszt's Twelfth Hungarian Rhapsody. Miss Levina sang an aria from Samson et Dalila, and four songs. Alvin Rudnitski gave a group of three violin numbers.

St. Louis Opera Season Launched

(Continued from page 3)

perennial popularity of Carmen and Tosca also is reflected in box office returns while the spring presentations of La Bohème and Madama Butterfly established for these operas followings upon which they can rely for the fall.

The Grand Opera Founders, Inc., an organization of musically-minded St. Louisans of wealth, with Walter W. Head as Chairman, has provided a substantial backlog of financial support through the sale of blocks of box and parquet seats for the season at \$350 per subscriber.

Following is the schedule of operas and casts:

Carmen on Oct. 10, with Giovanni Martinelli, Coe Glade, Lucy Monroe, Margery Maxwell, Alfredo Gandolfi, Oliviero, D'Angelo and Engelman.

Madama Butterfly on Oct. 13, with Hizi Koyke, Chamlee, Paggi, Gandolfi, Oliviero, D'Angelo and Engelman.

La Bohème on Oct. 15, with Bori, Chamlee, Gandolfi, Monroe, Guido Guidi, Engelman, Vittorio Trevisan, Oliviero, and Lowell Caldwell.

La Forza Del Destino on Oct. 17, with Elisabeth Rethberg, Martinelli, Glade, Guidi, Trevisan, Richard Morelli, Engelman and D'Angelo.

Lohengrin on Oct. 20, with Rethberg, Chamlee, Kathryn Meisle, Gandolfi, and Engelman.

Tosca on Oct. 22, with Maria Jeritza, Chamlee, Gandolfi, D'Angelo, Trevisan, Oliviero, and Engelman.

Andrea Chenier on Oct. 26, with Rethberg, Martinelli, Glade, Morelli, Paggi, D'Angelo, Caldwell, Trevisan, Oliviero, and Engelman.

Gennaro Papi will conduct the French and Italian operas with Ernest Knoch as conductor for Lohengrin. Rita De Leporte of the Metropolitan Opera is in charge of the ballet as well as premier danseuse and Armando F. Agnini is stage director.

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San Carlo Opera Opens Three-Week Engagement in Chicago with Success

First Week's Bill Includes Aida, Faust and Other Favorite Works—Mary McCormic and Anne Roselle Return to the City—Several Debuts Applauded—Productions Set High Standard—Public Delighted

CHICAGO, Oct. 5.—Opening his silver jubilee anniversary tour in this country Fortune Gallo presented the San Carlo Opera Company for a three weeks' season at the Auditorium, commencing Oct. 1. Mr. Gallo remains the shrewd purveyor of opera that meets the public's taste, for practically capacity houses attended the entire first week. The opening performance was Aida and Mr. Gallo's forces gave it a genuinely festive character. Not often has six dollar opera approached the standards set in this performance retailed to the public at one dollar for the best seats. Not even the elaborate spectacle was lacking, for an ample number of participants filled the stage in the triumph scene, a good sized chorus augmented by members of the Chicago Grand Opera chorus and a particularly attractive ballet. The title role was assigned to Bianca Saroyax, who gave lavishly of her opulent vocal gifts. Aroldo Lindi, the Radames, was in especially good

voice. Dreda Aves was the striking Amneris. Mostyn Thomas made his local debut as Amonasro, fulfilling the advance reports of his prowess. Harold Kravitt and Nachio Ruffino, two excellent basses, were the King and the High Priest respectively. Charlotte Bruno, a Chicagoan, was a capable Priestess. A vivid and impulsive account of the score was delivered by Mr. Gallo's indispensable conductor, Carlo Peroni.

Mary McCormic Returns

Mary McCormic, whose local operatic career has bordered on the spectacular, was the stellar attraction of the Faust of Oct. 2. The house was sold out and applauded her to the echo for some of the best singing she has offered to this city. Individuality may always be counted upon in Miss McCormic's characterizations and there was vocal lustre as well in her account of the Jewel Song. Edward Molitore sang the title role and suggested that he may shortly make himself invaluable. He is a young artist of excellent stage presence with a lyric voice that is flexible, well managed and agreeable in quality.

The veteran Léon Rothier sang Mephisto. This night was the thirty-fifth anniversary of his debut in Paris as Jupiter in Gounod's Philémon and Baucis. The public was apprised of this fact in advance and when the favorite singer appeared before the curtain after one of his usual impeccable performances the house fairly rocked with congratulatory applause. Mario Valle was a competent Valentine and Charlotte Bruno made an agreeable impression as Siebel.

Anne Roselle Scores As Mimi

La Bohème on Oct. 3 marked the return of Anne Roselle to the company. She sang pleasingly and dramatically for the most part. An especial success fell to the lot of a young Chicagoan, Charlotte Simons, who brought to the role of Musetta a fresh young voice and a sprightly sense of the stage. Dmitri Onofrei sang with his usual nonchalant ease and beauty of tone. Mario Valle Harold Kravitt, Stefan Kozakevich and Natale Cervi completed the cast.

Ina Bourskaya's familiar Carmen headed the performance of Oct. 4. Mr. Molitore as Don José and Miss Simons as Micaela both strengthened the very favorable impressions of their debuts. Mr. Thomas's sonorous voice was well fitted for Escamillo.

Mr. Onofrei's singing of the title role was the most striking feature of the Lohengrin of Oct. 5. No other tenor known to this city is as successful as he in meeting the difficulties of this role. Ranking next in this achievement was Miss Aves's dramatic and vocally satisfying portrayal of Ortrud. Conforming fully to her standard was her vis-a-vis, Chief Caupolican, as Telramund. The forcefulness and virility of this Inca Indian's portrayal of a typically German role was nothing less than memorable. Miss Roselle was a sweet voiced Elsa and was heartily applauded. The ensemble factors of the performance unfortunately were not on a par with the soloists' contributions, as both chorus and orchestra had difficulty in maintaining Mr. Peroni's tempi, and both organizations erred sadly in intonation.

MARGIE A. McLEOD



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Charles Haubiel, Seen on Vacation Before the Beginning of a Busy Season of Lecture-Recitals

Charles Haubiel, of the music department of New York University, appeared in lecture-recital before the Florence Crittenden League of Hingham, Mass., at the home of Mrs. Robert Prouty on Sept. 14.

Prof. Haubiel lectured before a private gathering at the home of Mrs. George Whitefield Betts in Quoque (Long Island) on Sept. 7. His subject was The Development of Musical Form and Composition from the time of Pope Gregory in the Sixth Century to the contemporary, Arnold Schoenberg. He also appeared in joint recital with Frederic Haudte, violinist, at the residence of Mrs. William T. Cornell in Twilight Park, New York, on Sept. 2. Other lecture-recitals before numerous schools and clubs in New York, New Jersey and New England during the approaching season are planned.

Franco Foresta-Hayek to Play Lead in Bellini Revival

MILAN, Oct. 1.—Franco Foresta-Hayek, tenor, has been engaged to sing the leading tenor role in the revival of Bellini's Beatrice di Tenda at the hundredth anniversary, early next year, of the composer's death, at the Massimo in his native city, Catania, under the baton of Gino Marinuzzi. Other Bellini operas to be presented at Catania are I Puritani, Sonnambula, Norma and I Capuletti e Montecchi.

Mr. Hayek recently completed six phonograph recordings for La Fonografia Nazionale, including arias from Tosca and Pagliacci and duets with baritone from The Pearl Fishers and Gioconda.

CHICAGO ORCHESTRA PLANS NEW SEASON

Thirtieth Year Under Stock Opens Oct. 18—To Mark Bach Anniversary

CHICAGO, Oct. 5.—Though the orchestra men and conductors, Frederick Stock and Eric DeLamarter, have all left the city for a period of relaxation after an arduous summer of concerts at the Fair, announcement is received of the coming forty-fourth season of winter concerts of the Chicago Symphony Orchestra in Orchestra Hall. The first concert of Dr. Stock's thirtieth season will be given Thursday evening, Oct. 18.

The season of the orchestra consists of twenty-eight consecutive Thursday evening concerts, twenty-eight Friday afternoon concerts and twelve Tuesday afternoon concerts, played on the second and fourth Tuesdays of each month. In addition to these, three subscription series, a series of six Young People's concerts will be given, one each month on the third Wednesday afternoon, opening in November. There also will be fourteen popular concerts on Saturday nights throughout the season, tickets for which are not open to public subscription, but which are distributed through agencies in various mercantile and welfare establishments in the city.

With the exception of a series of ten concerts to be played in Milwaukee and one or two other out-of-town engagements, all the concerts of the orchestra will be played in its own home, Orchestra Hall.

Soloists With Orchestra

Among soloists engaged to appear with Dr. Stock and the orchestra are the following: Pianists: Daries Frantz, Ossip Gabrilowitsch, Tomford Harris, Myra Hess, Dr. Josef Hofmann, Vladimir Horowitz, Benno Moiseiwitsch and May Doelling Schmidt; Violinists: Bronislaw Huberman, Nathan Milstein, Mischa Mischakoff, Viola Mitchell and John Weicher; Cellists: Emanuel Feuermann and Daniel Saidenberg.

During the season two guest conductors have been engaged: Sir Hamilton Harty and Igor Stravinsky.


The world will pay tribute to Johann Sebastian Bach this winter by celebrating the 250th anniversary of his birth. In addition to playing a good many Bach works in regular programs, Dr. Stock will also present the B Minor Mass and The St. Matthew Passion, with the assistance of the Apollo Musical Club and eight solo artists. These are Claire Dux and Jeannette Vreeland, sopranos; Rose Bampton and Kathryn Meisle, contraltos; Frederick Jagel and Dan Gridley, tenors; Chase Baromeo, baritone, and Fred Patton, bass.

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CAPACITY AUDIENCE APPLAUDS TIBBETT

Baltimore Begins Season—Pea- body Recitals List Noted Artists

BALTIMORE, Oct. 5.—Lawrence Tibbett appeared at The Lyric tonight opening a series sponsored by William Albaugh. The capacity audience voiced its enthusiastic approval of Mr. Tibbett as he presented a list with his inimitable style. He paid tribute to a local composer, Gustave Klemm, whose manuscript song *Will You Be Mine*, was accorded a hearty reception. Stewart Wille accompanied. In addition to this opening recital, Mr. Albaugh has scheduled appearances of the Monte Carlo Ballet, Nov. 3, Rachmaninoff, Dec. 10, Ted Shawn Dancers, Jan. 25, and Rosa Ponselle, March 1.

The Peabody Recitals, a cultural series of twenty Friday afternoon programs to be given at the Peabody Conservatory of Music will begin with the appearance of Bronislaw Hubermann, violinist; Oct. 26, and continue with the appearances of members of the faculty. Alexander Sklarevski, Pasquale Tallarico, Austin Conradi, pianists; Stephen Deak, 'cellist; Frank Gittelson, violinist; George Wargo, viola; Fraser Gange, baritone and Louis Robert, organ. Visiting artists will include Gieseeking, Feuerman, Averino, Petri, Moiseiwitsch, Fox, the London Quartet, the Pro Arte Quartet and the Kroll Sextet. Otto Ortmann, director of the Peabody Conservatory of Music announced the appointment of the following students in the scholarship competitions: Scott Watson, Miami, Fla., in piano; Louis W. Hilbert, Catonsville, Md., School Music; Dorothy Cress, Greensboro, Md., Violin; Griffith Bratt, Baltimore, Md., Organ and Ira Lovett, Providence, R. I., Voice. Honorable mention was given to Marian Nordine, Shura Dverine, Arlington Judefind, Donald Willing, Robert Currie, Edith Earp, Katherine Harris, Margaret McDowell, Rose Weinstein, and Margaret White. Elizabeth Taylor, San Rafael, Cal., viola; Jean Schroeder, Kenosha, Wis., 'cello; Edwin Hupfield, composition; Donald Ewell, harmony and Virginia Sellars, in voice, were successful candidates in their respective courses. Shorter scholarships for the period of the current semesters were granted in orchestral instruments and various other branches.

The Bach Club Concerts for the current season will include dates scheduled for the Compinsky Trio, Rose Bampton, Joseph Szigeti, Myra Hess, the Pro Arte Quartet and the Budapest Quartet. These concerts will be given at Cadoa Hall.

The bookings at the Lyric Theatre hold dates for the appearances of three leading orchestras as visiting organizations. The Philadelphia Orchestra, chestra, Leopold Stokowski conducting, with Eugene Ormandy and Otto Klemperer as guest directors, Nov. 7, Feb. 13 and March 6. The Boston Symphony Orchestra, Serge Koussevitzky conducting, Nov. 13, Jan. 29 and April 2. The

National Symphony Orchestra of Washington, Hans Kindler, conductor, Dec. 5, Jan. 15 and March 19. Elizabeth Ellen Starr continues as Baltimore counselor for three visiting orchestras and is rapidly gaining responsive audiences for these cultural features of the local musical season.

FRANZ C. BORNSCHEIN

Stokowski Forces Inaugurate Series

(Continued from page 3)

the orchestra to a crisis and this year's record will be a determining factor for the future.

For his opening program Leopold Stokowski, who will conduct all concerts through Christmas week, chose:

Ein' Feste Burg.....	Bach
Fugue in G Minor.....	Bach
Symphony No. 6.....	Beethoven
Prelude to Act I, Palestrina.....	Pfitzner
Tod und Verklärung.....	Strauss

This diversified and rich list was given with unusual excellence. There was little of the early season raggedness, probably because the personnel is intact from last year, and because the men have been playing together all summer at the Robin Hood Dell. The two Bach numbers were in the fine orchestrations of Mr. Stokowski, and in them he kept the themes clear despite the richness and varied counterpoint. The Fugue was the "Smaller," as distinguished from the fugue and Fantasia in the same key, known as the "Great." The Pastoral, rarely heard hereabouts, was delivered at a tempo more rapid than is usual, hence dragging, due to length and repetitions, was avoided. The reading had calm and pensiveness, but it also had vitality. The Pfitzner overture, first time here though the work dates back nearly twenty years, was along conventional models, with freedom from modernistic tinge, but the themes showed originality, charm and ingratiating orchestral coloring. The Death and Transfiguration was given with the éclat which Mr. Stokowski has made his own in the Strauss tone poems.

Curtis Bok, previously vice-president, has been elected president of the Philadelphia Orchestra Association. Mr. Bok succeeds the late Alexander Van Rensselaer, who was president from the founding of the Orchestra in 1900 till his death last winter. As a tribute to his memory, a new president was not elected until the recent annual meeting. Mr. Bok is an admirable choice, as he has worked hard for the orchestra, and his family have been a traditional Maecenas for music in Philadelphia. He is the grandson of the late Cyrus H. K. Curtis, and the son of Mrs. Mary Louise Curtis Bok.

In addition to his work in the Youth Concerts, Leopold Stokowski is extending his missionary endeavors in behalf of music for the younger generation. He is actively planning a Junior Philadelphia Orchestra for young amateurs. It will be a medium of musical self culture and it will play in hospitals and other institutions. Opportunity is to be given young conductors and young composer's through the Junior Orchestra.

The Matinee Musical Club has started

Grace Moore's Film An Artistic Sesame



© Columbia Pictures Corp.

Grace Moore: The Charming Star of *One Night of Love*, Who Brings to the Screen and Public a Vibrant Personality and a Sensitive Interpretation of Much-Loved Music

THE immediate success of Grace Moore in the film, *One Night of Love*, is a message from Hollywood that musical entertainment of serious dimensions can be successfully, even profitably given to a public, formerly reluctant but now clamorous for an art, the breadth and depth of which it had never hitherto conceived.

Miss Moore sings, with a consummate ease, arias from *Carmen* and *Butterfly* as well as several simple and melodious street tunes. The entire picture, based upon a very clear plot, moves with a freshness and vigor inspired by the directorial work of Victor Schertzinger, whose hobby incidentally, is composing music. Miss Moore possesses

not only a superbly lyric soprano voice, but also the fine instincts of an actress. And this combination may not always be found—even upon the stage of the Metropolitan.

Governor McAllister of Tennessee bestowed upon Miss Moore in recognition of her artistry, the military rank of Colonel. Miss Moore is a native of Chattanooga, Tenn. At the initial performance of the picture at Radio City, Miss Moore was tendered a reception attended by such varied celebrities as Mr. and Mrs. Lawrence Tibbett, Gladys Swarthout, Frieda Hempel, Carrie Jacobs Bond, former Governor Alfred E. Smith and Mr. and Mrs. M. H. Aylesworth.

its fall activities, the formal opening of the season coming with the annual luncheon on the last Tuesday of October. The piano ensemble, of fifteen instruments and twenty-nine players, under direction of Agnes Clune Quinlan; the string ensemble, under the direction of Ben Stad, and the Chorus, under the direction of Harry A. Sykes, are already rehearsing.

W. R. MURPHY

Margaret Halstead Returning from Europe for New Season

Margaret Halstead, soprano, will arrive on the S. S. Washington on Oct. 18 after a summer in Europe to resume her activities at the Metropolitan Opera and in concert.

New York University Announces Its Music Courses for New Season

The College of Fine Arts of New York University announces music courses for the season of 1934-1935 in History and Appreciation of Music, Harmony, Counterpoint, Form and Analysis, Instrumentation and Conducting. The teaching staff includes Philip James, Marion E. Bauer, Martin Bernstein, Charles T. Haubiel and Gustave Reese.

Edgar Isherwood Goes to De Pauw

Boston, Oct. 5.—Edgar Isherwood, tenor, of this city, has been engaged by the School of Music of De Pauw University as solo tenor of the University choir.

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Instrumental Works and Editions of Famous Songs Appear

Moussorgsky's Songs of Youth Edited by Paul Lamm

Moussorgsky lovers will welcome a volume of his Jugendlieder (Songs of Youth), issued by the State Music Publishers, Moscow, for which the Amkniga Corporation, New York, is agent. The volume has been edited by Paul Lamm and is an authoritative one in every respect, with the original Russian poems and German versions by D. Ussow included.

There is a long and illuminating preface by the editor and a detailed commentary on the eighteen songs, both in Russian and German, in which the editor tells interesting facts about the composition of the various songs, where the manuscripts are now to be found, of the different versions, when each song was published first, that is, if issued during the composer's lifetime, also if issued later.

On the pages of the songs there are also footnotes, explaining some of the variants which occur in the several manuscripts. All this material will be of rare interest to singers who have known these songs in other editions and who wish to sing the music of the great Russian composer in authentic form. Mr. Lamm has done us a great service in preparing so well considered a volume, which comprises Vol. V of the edition of Moussorgsky's Collected Works. Several of the songs are printed here in their first and second versions. To compare these and note the manner in which Moussorgsky improved his compositions should do much to set aside the exaggerated legend that still exists about his lack of musical erudition and skill in writing down his pregnant musical ideas.

Among the songs to be found in the volume are the familiar O, mein Sternelein, and many little known ones, such as Sag' o Sag' warum, liebes Mädelein, Rauhe Winde Wehn, Lied des Harfenspielers, König Saul, Nacht, and the Lied des Balarers from the opera, Der Libyaner (Salambo). The final work in the book is Moussorgsky's arrangement as a duet for mezzo soprano and baritone of the Tuscan popular song, Ogni Sabato Avrete il Lume Acceso.

Frederick Jacobi's New 'Cello Concerto a Splendid Work

Frederick Jacobi has written a Concerto for Violoncello and Orchestra (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.) and so has done what has long been reckoned virtually impossible, for good concertos for the 'cello are few and new ones still fewer.

Mr. Jacobi is, however, the type of creative musician who carries to completion, and frequently very successful completion, whatever task he sets himself. In this concerto, which is issued both in its orchestral score and in an edition with the orchestral part reduced for piano, Mr. Jacobi has spoken in the idiom of the 'cello with a penetration of the instrument's character that is altogether natural. There is no introduction. The first movement, Allegro cantabile, sets out with a statement of the main theme on the A string over tremolo strings and sustained clarinets and bassoons, holding the listener's attention magnificently. The movement is in contracted sonata form, the second theme in D Minor. There is no

wait between this and the next movement, which is an Allegretto, F Minor, 4/4, the main subject stated by alternating woodwinds and strings, while the solo instrument plays a charming figure in eighth and sixteenth notes, followed by a lyrical theme for the soloist over a rhythmically engaging figure in the plucked strings, with added horns. There is much free writing here of a passionate nature, introducing new material, all of it worthy and notable for the way in which it, as it were, grows out of the preceding. The final section is an Allegro ritmico, G Major,



Vogelhang, Berlin

Frederick Jacobi, Who Has Written an Excellent New Concerto for 'Cello and Orchestra

4/4, opening once more in the solo instrument, and working up to a brilliant conclusion, interrupted before its final measures by an expressive recitative.

Here is a work that 'cellists should examine without delay. If all the discussion about the dearth of new 'cello music of worth be true, performers on this instrument should give a vote of thanks to Mr. Jacobi. He has shown in his concerto that it is possible to write real music that is at the same time of concert character, that expresses the instrument for which it is written.

As to its idiom, it may be said that it is a remarkably straightforward utterance, for Mr. Jacobi has realized that the 'cello is an instrument which expresses itself best in full and sonorous melody. This he has been able to supply, but he has also been fortunate in having a harmonic substance that sets off his melodic inspiration more than happily. Rhythmically always adroit, he gives evidence of that here, too. The finely conceived instrumentation is for an orchestra of normal proportions, including pairs of flutes, clarinets, bassoons and horns and the usual strings. Oboes are omitted.

Technically the solo part is difficult and for concert players only. There is a dedication to Diran Alexanian, who has performed the work abroad. It is indeed, a matter for rejoicing that an American

composer has written what seems to be the new 'cello concerto. It should be heard in this country at an early date.

Heifetz Violin Transcriptions in Carl Fischer Issues

Carl Fischer, Inc., is again supplying many a need in its recent issues which include varied fare. For piano, for concert use, there is a fine Toccata (in Phrygian Mode) by Gunnar Johansen, which gives evidence of considerable creative power, while in the violin field no less a luminary than Jascha Heifetz is represented with two free Bach settings. These are a Sarabande and a Gavotte and Musette, performed by him in his recitals last year. For them, he has written piano parts of decided individuality, at times a bit more Russian in feeling than some may find appropriate, but always musicianly in execution. Along conventional lines, but well written, is an Elégie Russe (Russian Elegy) by Boris Levenson, also for violin with piano accompaniment.

Song issues include a charming setting for high voice of Rupert Brooke's The Way That Lovers Use, by Rudolph Ganz, dedicated to Claudia Muzio, George Ferguson's well inflected and simply felt Sonnet in the archaic manner, a setting of a Charles d'Orléans poem, for which Mr. Ferguson has himself provided the English version; another Robert MacGimsey song, called Land uv Degradashun, a remarkably fine melody, and a light song, called Any Old Road That Leads Home by George P. Hulten, the last two for medium voice.

In the violin teaching field there is a nice, easy arrangement by W. F. Ambrosio of the traditional Morris Dance tune, Country Gardens, and a first position piece, called Strolling Troubadours by Jean Macauley. The latter also has a second violin part.

New Piano Works by Cooke and Borowski

Two new piano compositions from the Theodore Presser Co., Philadelphia, are a Valse Encore (Corot Hour) by James Francis Cooke and The Flirt by Felix Borowski. Dr. Cooke's little waltz is a delectable morceau, in which in two pages he has written a Lento grazioso that will make a ready appeal. Melodically and harmonically it is fetching, with just a touch of the modern, by way of seasoning. It is dedicated to Moriz Rosenthal.

Mr. Borowski's The Flirt is a simple but charming salon bit that, like the Cooke piece, lies well for the hands and wins us by its frankly bubbling quality. It, too, has melodic fragrance. Both pieces may be used for lighter groups and for teaching purposes.

Worthy Additions to Koshetz's Songs of the Ukraine Series

In his series of Songs of the Ukraine, Alexander Koshetz has arranged an old Russian canticle, The Trial Before Pilate, one of the most affecting pieces of Passion music that we know. It is based on an 18th century manuscript. In treating it Mr. Koshetz has employed his masterly knowledge of choral possibilities and achieved remarkable results. This is the first of three canticles comprising his Passion Trilogy. The secular Ukrainian folk song, The Ploughing Farmers, is a jolly allegro tune that is particularly winning in Mr. Koshetz's able arrangement. Max T. Krone has provided good English versions for both Ukrainian numbers.

With piano accompaniment we have a brilliant arrangement by Griffith J. Jones of Chopin's Polonaise Militaire, text by Otto P. Klopsch, that ought to be widely sung as a festival number.

For unaccompanied male voices from the same publisher come Four Shakespearean Songs by J. S. Daltry, including Tell Me Where is Fancy Bred, O Mistress Mine, What Shall He Have That Killed the Deer? and When Daisies Pied, settings of appropriate utterance.

For three-part women's voices unaccompanied Cyr de Brant has done three brief motets that reveal his gifts as a

polyphonic composer. They are O Sacrum Convivium, Christus Factus est, and Ecce Panis, all worthy of careful attention by choirs seeking material along these lines. For three-part chorus with organ there is a well developed festival anthem, I Beheld, and Lo! by Clara B. Tillinghast, an extended piece building to a big climax on its final pages and for two-part chorus a Christmas motet, Magnum Nomen Domini by Sister Mary Editha, B.V.M., melodious and cleanly written.

Mr. Rickett's Yes, Ma-Ma!, mentioned above for mixed voices, is also issued for three-part women's voices with piano accompaniment; it is charming, too, in this version and easy to sing.

—Briefer Mention—

Teaching Material For Piano Solo

Harvest Pieces. An album of five pieces by Cecil Baumer, of less than medium difficulty, all charming, and excellent for students. The titles are The Farmer's Song, The Cheerful Harvester, Harvest Moon, Waving Corn, Harvest Home. Nicely fingered. A very attractive edition. (Galaxy.)

The Play and Sing Book. By J. Lilian Vandevere. Forty pieces with words make up this album. A foreword to the teacher explains how the book should be used. Indeed, a clever and valuable work, one that progressive teachers should examine. (Schirmer.)

Dialogue. By Albert Delacourt. One of those suave andante cantabile movements in 12/8 time that always murmur of what she said and he replied. Simple, but musically enough executed. Mélodie d'Amour. By Charles Huerter. Mr. Huerter's usual smooth writing, ideal for his purpose. The Little Clock. By Alice Shearer. For beginners after a year or so, this will be a happy moment. Happy Rondeau. By Colleen Atchinson. Just a bit more advanced than The Little Clock; so is Rustling Leaves by Renée Miles and A Sailor Boy on Shore by Francis Gwynn. (Schirmer.)

For One Piano, Six Hands

Hand in Hand. By Paul Ducelle. One of Twelve Musical Memories, Op. 16, written facetiously and with expert knowledge of requirements. (Schirmer.)

For 'Cello and Piano

Tonadilla. By Blas de Laserna. Transcribed by Gaspar Cassadó. The Spanish 'cellist-composer has done well by his countryman, an 18th century composer, hardly more than a name to present day musicians. Difficult. Sonata (Köchel, No. 358.) By Mozart. Transcribed by Gaspar Cassadó. A beautifully made transcription, carried out as the composer would have written it, had he conceived it for 'cello and piano. (Schott.)

Prelude, No. 2. By N. Karjinsky. A very excellent concert piece, written for the instrument most idiomatically. The piano part is full and gives just the right support. There is a touch of the old style in the piece that makes it winning. (Ches-ter.)

For Piano

Eight Preludes. By Francis Hendriks. Op. 62. An unusual album, fifteen pages of real concert music, brief preludes, poetic in quality, written for the instrument by one who understands it. Mr. Hendriks is a composer who deserves to be far better known. (Schirmer.)

Songs

Somewhere, Troopin'. Two new songs by Lily Strickland, the first to her own words, the second to a Kipling poem. Both are for medium voice. The Kipling song is an ideal baritone piece. My Heart is a Silent Violin. By Oscar J. Fox. A smoothly written ballad to good words by Eric von der Goltz, Jr. Issued in three keys. Music of the Night Wind. By Nicholas Engel Fisher. A tuneful ballad for medium voice. Polka Dot. By Constantin Shvedoff. A fine Russian song to a poem by S. Chorny, with English version by Sana Mouromseff for high voice. Dedicated to Nina Koshetz. (Carl Fischer.)

Songs by ROGER QUILTER

I WILL GO WITH MY FATHER

A-PLOUGHING

—2 keys

WHERE BE YOU GOING

—2 keys

IN THE HIGHLANDS

—2 keys

JOCUND DANCE

—2 keys

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KREISLER OPENS CONCERT SEASON

Vast Throng Applauds Violinist in First Major Recital of Autumn

A few days later than usual, the New York concert season began auspiciously on the afternoon of Oct. 6, with the first major recital of the autumn given in Carnegie Hall by Fritz Kreisler. There was a sold-out house with at least three hundred persons seated on the stage. The reception accorded the



Fritz Kreisler, Who Inaugurated the New York Season Before a Capacity House

violinist on his first appearance left no doubt as to his popularity even before he had played a note. This hearty good will was evident throughout the afternoon and culminated in a rush down the aisles at the end of the printed program, to which Mr. Kreisler generously added four extras.

The program included:

Sonata in A.....Handel
Partita in B Minor.....Bach
Concerto No. 3, in G.....Mozart
Suite from Music to Much Ado About
Nothing—1. Maiden in Bridal Chamber;
2. March of the Watch; 3. Garden
Scene; 4. Masquerade (Hornpipe)...Korngold
Two Slavonic Dances, E. Minor and G,
Dvorak-Kreisler
Spanish Dance from La Vida Breve,
de Falla-Kreisler

It would be difficult to imagine anything more completely satisfying than the Handel. Besides playing with a crystalline tone, Mr. Kreisler gave the music the proud quality which is an intrinsic part of nearly everything that Handel wrote. The Bach was less rewarding but the Adagio of the Mozart was a bit of perfection.

The Korngold pieces, arranged by the composer from his orchestral score had been heard before in their original form. The music is safe and sane and well in the style of the Shakespeare comedy. The audience would have

liked a repetition of the March. The Slavonic and Spanish dances were given with taste and rich tone. The first encore was the ballet of the Happy Shades from Gluck's Orfeo, usually played by flute but never played any better anywhere. The breathless attention of the audience during this piece was the highest tribute of the afternoon. Carl Lamson's accompaniments had their customary excellence. H.

Levina Joins Zeckwer-Hahn Faculty

PHILADELPHIA, Oct. 5.—Berta Levina, mezzo-contralto of the Philadelphia Grand Opera Company, has been appointed head of the vocal department of the Zeckwer-Hahn Philadelphia Musical Academy. Fulgenzio Guerrieri, widely experienced operatic conductor, will be at the school one day each week for opera classes and coaching.

Mary Louise Meeker in Songs

Mary Louise Meeker, contralto, gave a recital at the Barbizon on the evening of Oct. 2, of early Italian works, German lieder, an English group of songs and an aria from Samson and Delilah. She was accompanied by Robert Kuebler at the piano.

Rosetta Goodkind Gives Piano Recital

Rosetta Goodkind, pianist, gave a recital the afternoon of Oct. 7, at the Barbizon, playing works by Bach, Beethoven, Schumann, Liszt, Chopin and Mendelssohn.

To Appear Together



Alban, Paris

Yehudi Menuhin and His Sister, Hephzibah, Will Play a Sonata Recital Together at Hephzibah's New York Debut on Dec. 19 in Town Hall

Hephzibah Menuhin, fourteen-year-old pianist and sister of Yehudi Menuhin, will make her New York debut at Town Hall on Dec. 19 in a sonata recital with her famous brother who made his phenomenal debut in New York just eight years ago. Although the young

pianist will be heard in London and Paris, this will be her only appearance in America this season.

In conjunction with her brother, Hephzibah twice has made sonata recordings which won the Grand Prix Candide bestowed by a jury of French musicians as the best recordings of their respective years.

Prior to sailing for this country in early December, Yehudi will be heard in leading European cities and fulfill a tour of England. Following his forthcoming transcontinental tour of the United States and Canada, he and the entire Menuhin family will embark on a world tour on which Yehudi will concertize in Honolulu, New Zealand, Australia and South Africa. In 1936 the family will return for a year's vacation, study and rest at their ranch recently bought in the Santa Cruz mountains of California, near San Francisco.

Fritz Lehmann to Open Studio in New York

Dr. Fritz Lehmann, brother and teacher of Mme. Lotte Lehmann, will be the latest recruit to New York's musical life this winter. For many years Dr. Lehmann has been stage director at the Vienna Opera House, and head of the operatic classes in the Vienna Conservatoire, and has coached Mme. Lehmann in all her roles. He will sail with Mme. Lotte Lehmann on the Ile de France to arrive in New York in the early part of November. He plans to take a studio this season here, and will coach singers and teach stage technique.

Ethel Bartlett and Rae Robertson Edit Oxford Two-Piano Series

Ethel Bartlett and Rae Robertson, duo-pianists, heard frequently in this country, have edited a series of two-piano works which is being published by the Oxford University Press. The series includes pieces either out of print or rediscovered by the artists or especially written for them, several of them having been played here. Among the composers are Farnaby, Couperin, Walton, Hugo Anson and Hubert J. Foss.

SEATTLE EXPECTS EVENTFUL SEASON

Symphonic and Operatic Series Held Of Major Importance—The Cornish Group Busy

SEATTLE, Oct. 5.—Seattle starts off the season of 1934-1935 with fifty-four scheduled major events, including twenty visiting attractions, twelve symphony concerts, fifteen choral club programs, four chamber music concerts, three local grand opera performances and numerous recitals and other affairs to be announced later.

The Cornish School opened its recital season with programs by Michiko Morita, talented Japanese pianist, on September 12, and on September 14, Arline Falconvitch, pianist and Juilliard Scholar. The Cornish Players presented Merton Hodge's The Wind and the Rain, September 27, 28 and 29.

The Welsh hymn festival was held September 2, with Evan Walters of Vancouver, B. C., guest conductor; assisted by the Junior Cambrian Choir of Vancouver.

Clifford W. Kantner presented a group of five boy sopranos in recital Sept. 7, and at the Cantorum of Music, pupils of Esther Joan Ford, voice, and Melvin Hammer, piano, were heard the same evening.

Duncan McKenzie, educational di-

rector of Carl Fischer, Inc., New York, gave a series of lectures before a large class of piano teachers, the week of September 4. D. S. C.

Moniuszko's Halka Presented by Polish Group

Moniuszko's opera, Halka, was given in Polish by the Polish-American Opera Company, Louis Kowalski, general-manager, in Mecca Auditorium on the evening of Oct. 7. The cast included Maryla Karwowska, soprano, and Janusz Poplawski, tenor, both of whom came from Poland for this production which will be given in Boston and Philadelphia as well. Other principal singers included Nicholas Karlash, Claire Brooks-Bamberski, Paul Farber, Edward Ryglewicz and Albert Sobczak. There was also a ballet. Walter Grigaitis conducted.

Gena Branscombe to Conduct New Choral Group

A recently organized choral group is the Branscombe Choral composed of women singers conducted by Gena Branscombe and accompanied by Berthe van den Berg. Rehearsals are being held Monday evenings at the Broadway Tabernacle. The officers of the new organization are Mary Anna Read, president; Ethel O'Neill, vice-president; Constance Raynor, secretary; Helen Hawxhurst, treasurer; Ruth Eglinton, librarian; Jessica Husk, business manager; Lidora Walling, membership, and Kathryn Wilson, hospitality.

Robert A. Konrad Heard in Recital at Wurlitzer Auditorium

Robert A. Konrad, violinist and artist-pupil of Bernard Sinsheimer in Paris, was well received by a large audience in a recital at Wurlitzer Auditorium, New York, on Sept. 15. His program included a Tartini Sonata, a Mendelssohn Concerto, and three shorter works.

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Witherspoon Resumes His Teaching



Toppe

Herbert Witherspoon, Distinguished Teacher, Re-opens Studios in New York after Eight Years' Absence

HERBERT WITHERSPOON, for many years leading bass of the Metropolitan Opera and famous as a concert singer and teacher, has resumed his teaching in New York after an absence of eight years and re-opened his studio at 911 Park Ave.

A graduate of Yale University, Mr. Witherspoon was president of the Chicago Musical College for four years, was director of the Cincinnati Conservatory of Music during 1932-33, and is the teacher of many outstanding singers of the past and present. In 1931, he became director of the Chicago Civic Opera Company and remained as artistic director until the company was disbanded.

He was instrumental in founding the American Academy of Teachers of Singing and was one of the organizers of the Bohemians in Chicago. He has made several lecture tours of the country speaking on music in its relation to general education and on various subjects of national and artistic interest. His radio choir broadcast from Chicago and Cincinnati for two years.

Hart House Quartet to Make Eighth Annual Continental Tour

The Hart House Quartet, Géza de Kresz and Harry Adaskin, violins; Milton Blackstone, viola, and Boris Ham-bourg, 'cello, is booked for thirty-three appearances during October and November. The organization was scheduled to start on its eighth trans-continental tour in Montreal on Oct. 9. The remainder of the month will be spent in the Atlantic provinces and November will take the quartet to the Pacific Coast.

Concert Given in Peekskill by Pupils of Alan Bucher

PEEKSKILL, N. Y., Oct. 5.—Advanced pupils of Alan Bucher in piano and organ gave a concert hour recently in the Ford Auditorium at Peekskill Military Academy. Taking part were Howard Emert, pianist and organist; Mrs. William Highberger, Robert Gordnier and Veronica Donder, pianists. Mr. Bucher played two organ works.

Dr. Eugen Bieder has been appointed director of the State Academy for Church and School Music in Berlin.

FACULTY RE-CONVENES

New England Conservatory of Music Back from Summer Activities

BOSTON, Oct. 5.—Frederick S. Converse, dean of the New England Conservatory of Music heard his California at a London Promenade Concert, Sir Henry Wood, conductor, during the summer. Jesús María Sanromá, pianist, of the Boston Symphony, taught at the University of Puerto Rico, San Juan. Howard Goding, pianist, taught at the University of Idaho, and gave a series of concerts in cities of the Pacific coast. Clement Lenom, instructor in solfeggio, spent his summer in Paris and in Belgium.

Following a week of registration the faculty was called together on Sept. 19, by Wallace Goodrich, director, for consideration of the routine of the academic year. Four new members were present, Leonard Shure and William Haddon, pianists; Bruno Soresina, instructor in Italian and Mme. Simone Rivière, instructor in French.

Moliere's Tartuffe, with music by Lully, has been produced at Münster.

Sixty Volumes Planned by Publishers

Harcourt, Brace and Company to Issue Volumes Designed to Interest Musicians and Amateurs, Says Albert E. Wier, Music Director—Two Absorbing Collections Already Published

FOLLOWING the publication of two remarkable works by the music department of Harcourt, Brace and Company, further plans for this new department were told by Albert E. Wier, director, to a representative of MUSICAL AMERICA.

"Our idea is to avoid entirely duplications in content or format of books published either here or abroad," said Mr. Wier. "We aim solely to publish works which contain compositions of unusual interest for both the professional musician and those who play or sing for their own enjoyment."

The first two publications were of collections. Pieces for Two Pianos—Four Hands, filled a great need both because such a collection did not previously exist and because, if individually purchased, the works contained would be much more expensive. The Days of the Harpsichord was the first of a series of ten projected volumes to furnish the pianist with a valuable anthology of piano music of all ages. The second volume in this series will be called The Pianist's Music Shelf, and will begin with the period of Haydn. Succeeding volumes will bring the series to the present day.

"Our third publication," Mr. Wier continued, is titled The Days of Corelli and Bach. This is the first in a series to be known as The Violinist's Music Shelf, identical with the one for piano. In both anthologies, the critical notes before each work and the chronological index should enable the player to survey the gradual advance in musical composition. All volumes will contain pictures of composers wherever possible.

"Another publication should prove interesting to players of the instrument, Pieces for Alto Saxophone. It is unfortunate that the extensive use of the saxophone in jazz orchestras has diverted the attention of publishers from its possibilities (especially in the case of the E Flat saxophone) for the interpretation of serious music. In Germany, France and England this is not the case—composers in these countries have written many serious works for the instrument, and publishers have issued arrangements for it. Our volume will present seventy compositions, arrangements of music by Bach, Beethoven, Brahms, Chopin, Debussy and many others. We plan, over a period of three years, to publish sixty books, all different in character contents and format."

S. M.

of twenty-five actors and nine dancers as well as a chamber orchestra under Dr. Francis Gromon, and has a formidable list of directors and sponsors. Dr. John Dewey is chairman, Mr. Galpern, president, Dr. Henry Hadley, and Mrs. Peter Grimm, vice-presidents, and Mrs. George W. Naumburg, treasurer.

The Chinese Nightingale proved an agreeable fantasy with some expert acting by Fuller Mellish, Cooksey Curtiss, Percival Vivian and Flora Le Breton among the long list of those taking part. Mr. Shulman's music was charming, original and added much to the production.

SEMBRICH PUPILS APPEAR

Benefit Recitals Include Operatic Excerpts and Songs

BOLTON LANDING, N. Y., Oct. 5.—Pupils of Mme. Marcella Sembrich of the Juilliard School of Music appeared in a succession of benefit programs recently in and around Bolton Landing. Those singing in the various programs were Lucille Browning, contralto; Annamary Dickey, soprano; Ava Gjeraset, soprano; Rosina Lauria, soprano; Karen Olson, mezzo-soprano; Robert Geis, baritone, (pupil of Mme. Schoen-René); and Charles J. Sullivan, tenor. Alberto Bimboni and Sergius Kagen were accompanists and Mr. Bimboni also appeared as conductor.

The program at Broad Street School Auditorium here on Sept. 11 included Act II of Martha and selections from Bohème, Samson et Dalila, Elixir d'Amore, and Rigoletto as well as a group of songs. The complete third act of Faust and a song program featured the concert at Lake George Village on Aug. 20.

Excerpts from Bohème, Elixir d'Amore, and Act II of Martha were repeated on Aug. 31 at Bolton Central School with three song groups, and the same program, with the exception of the songs and the addition of Act III of Faust, was given at the Albany Institute of History and Art on Sept. 14. Miss Olson and Mr. Kagen appear in joint recital at Bolton Central School on Sept. 15 presenting songs by Bach, Mozart, Brahms, Verdi; a modern group by Griffes, Delius, Kramer, and Homer, and piano music of Brahms, Chopin and Liszt.



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THEATRE FOR CHILDREN

Former Cosmopolitan Opens With Chinese Fantasy for Young Folks

As the first production at the Theatre of Young America, formerly the Cosmopolitan, by the American Children's Theatre, Inc., a version of Hans Andersen's The Chinese Nightingale by Hans Schmiedel and Lasar Galpern with incidental music by Alan Shulman, was given on the evening of Oct. 5.

The organization includes a company

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CINCINNATI SEASON PLANS ANNOUNCED

**Orchestra to Open Oct. 19 Under
Goossens—Artist Series
Arranged**

CINCINNATI, Oct. 5.—Under the direction of Eugene Goossens, the Cincinnati Symphony will open its season of concerts in Emery Auditorium on Oct. 19. The season, comprising sixteen pairs of concerts, will end on April 27. This will be Mr. Goossens's fourth year with the orchestra. Vladimir Bakaleinikoff will again be assistant conductor and first viola player of the orchestra, and Emil Heermann and Karl Kirk-Smith will resume their duties as concert master and solo 'cellist, respectively. The business management of the orchestra remains in the competent hands of Stuart M. Thompson.

An unusually strong soloist list is announced which includes Jascha Heifetz, violinist; Sigrid Onegin, contralto; Bronislaw Hubermann, violinist; Paul Wittgenstein, pianist; John Charles Thomas, baritone; Henrietta Schumann, pianist; José Iturbi, pianist; Emil Heermann and Karl Kirk-Smith, who will play the Brahms double concerto for violin and 'cello, and Paul Althouse, tenor; Elsa Alsen, soprano, and Kathryn Meisle, contralto, who will be heard in a concert version of Tristan and Isolde.

A partial list of music to be heard during the year includes the Bach Brandenburg Concerto No. 2, F Major; for solo flute, oboe, trumpet, violin and orchestra; the Beethoven Symphonies Nos. 3 and 5; the Brahms First Symphony; Bruckner's Sixth Symphony; the Symphonic Poem, Paris, by Delius; Elgar's First Symphony and the Enigma Variations; Haydn's Symphony No. 31, D Major; the Arrival of the Queen of Sheba from Handel's oratorio, Solomon; Holst's The Planets; Kalinnikoff's Symphony No. 1, G Minor; Liszt's Symphonic Poem, Prometheus; Mozart's Symphony No. 38, D Major, (The Prague).

Artist Series Concerts

The opening date for the Artist Series, under the management of J. Herman Thuman, has been set for Oct. 28, when Elizabeth Rethberg will be heard in a recital of songs. On Nov. 2, the Metropolitan Opera Quartet, composed of Grace Moore, Rose Bampton, Edward Johnson and Richard Bonelli, will be heard. Harold Bauer and the London String Quartet will be the third attraction on Nov. 20. Lawrence Tibbett will be heard on Nov. 30. The fifth concert, on Dec. 13, will present the Boston Symphony. All save the orchestral concert will be given in Taft Auditorium. The Boston orchestra will play in Music Hall.

Under the baton of Thomas James Kelly, the Orpheus Club will inaugurate

A Class in Musicianship at Hartford



Harold Bauer, His Class at the Julius Hartt School of Music, and Moshe Paranov, Dean of the School (at Mr. Bauer's Left), in the Gardens of Mr. and Mrs. F. Minot Blake at Whose Home the Classes Were Held

DURING the summer, Harold Bauer conducted a Class in Musicianship under the auspices of the Julius Hartt School of Music at Hartford. He sailed Sept. 19 on the Europa for Stockholm where he was to open his European tour Oct. 1.

Mr. Bauer will return to the United

its season on Dec. 6 in Emery Auditorium. Three concerts will be given. Soloists announced for the series will be: Mary Hopple, contralto; Irene Williams, soprano, and Ora Witte, soprano.

Each concert will open with a number by Bach or Handel, in commemoration of the 250th anniversaries of their births in 1685. The first concert will open with music appropriate to the Christmas season and the program will include "wanderlust" music from German, English, Scotch, French, Spanish, Russian, Portuguese and South American sources. The second concert, Feb. 21, will open with two Handelian selections and the remainder of the program will include American music, in honor of Washington's birthday, and Finnish music. The third concert will feature very old and very modern music.

For its associate membership, the Matinee Music Club, of which Mrs. Adolf Hahn is president, will present Grete Stueckgold, Edna Thomas, Ninon Vallin and the Paris Instrumental Quintet in joint recital, Dalies Frantz, and Nathan Milstein.

The Clifton Music Club will open its season with a concert by the Cincinnati Wind Ensemble—Karin Dayas, piano; Marcel Dardois, oboe; Max Hess, French horn; Ary Van Leeuwen, flute; Joseph Elliot, clarinet and Hans

Meuser, bassoon. The second concert will present the Cincinnati Trio—Stephan Sopkin, violin, Max Bruch, 'cello, and May Estelle Forbes, piano. Phidelah Rice will give a reading of Dickens' Great Expectations in another program; and in January, Ralph Leopold will be presented in a Wagnerian lecture recital.

The Ohio Sinfonietta, directed by Ary Van Leeuwen, will follow the Leopold recital. And the season will be brought to a close by a choral concert of music by A. Walter Kramer, under the direction of the composer.

S. T. WILSON

Artists Announced for New York Concerts

Artists under the management of Annie Friedberg, who will be heard in recital in New York next season, are Julia Peters, Helen Taschner Tas, Elisabeth Schumann, Bruce Simonds, Carl Friedberg, Harold Samuel, Myra Hess, Lea Luboshutz, Emy-Lou Biedenharn, Keith Falkner, Ilze Niemack and the Budapest String Quartet.

OPERETTA LAUNCHES PHILADELPHIA YEAR

**Anne Roselle in Hungarian
Company — Opening of
Conservatories**

PHILADELPHIA, Oct. 5.—To the Hungarian Operetta Company go honors for inaugurating the season. This excellent group gave on Sept. 25 a performance of Lehar's Count of Luxembourg in the original Hungarian. Anne Roselle was the prima donna and displayed achievement in the field of light opera commensurate with her work in grand opera. The conductor was Frigyes Vajda.

Recitals were opened by Edith Bly, pianist, who gave three Bach programs on Sept. 27-28-29 in the Ethical Society Auditorium—preludes and fugues from the Well Tempered Clavier and such works as the Partita in C Minor and the Organ Fugue in G Minor, in the Liszt arrangement. In addition to her pioneering courage in giving three consecutive recitals so early in the musical year, Miss Bly contributed further novelty in repeating each program after a short intermission. Her readings had unusual excellence.

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, director, opened its fifty-eighth season on Sept. 12. Mme. Olga Samaroff again heads the piano department. A scholarship with her is being awarded as the result of a competition for the D. Hendrik Ezerman Foundation scholarship.

Ornstein Directs Academy

With the opening of the Zeckwer-Hahn Philadelphia Musical Academy, Leo Ornstein becomes director, succeeding Frederick Hahn, who continues as president. Mr. Ornstein and Mrs. Pauline Mallet-Prevost Ornstein will take personal charge of a pedagogic novelty, the sending of qualified teachers to pupils' homes, with regular conservatory examination at stated intervals.

The Combs College of Music opened its fiftieth session on Sept. 24. William Geiger, violin, Anna Barber Womer, voice, and Russell King Miller, theory, continue in their usual departments. Alberto Jonás succeeds the late Dr. Gilbert Reynolds Combs, founder and president, as head of the piano department.

The Clarke Conservatory has opened with Joseph Clarke as president and head of the piano department, Toscha Seidel, violin, H. Alexander Matthews, theory, Marguerite Barr McClain, voice, and Evsei Belousoff, 'cello. W.R.M.

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L. A. PHILHARMONIC ASSURED CONTINUANCE

New Corporation to Sponsor Winter Season Under Klemperer

LOS ANGELES, Oct. 5.—Los Angeles is at last assured of the continuance of the Philharmonic Orchestra through the recent incorporation of the Southern California Symphony Association, with Harvey S. Mudd as president. The objective is to sponsor concerts of the orchestra in the Hollywood Bowl in the summer and concerts in the Philharmonic Auditorium in winter. A committee, headed by Mrs. Leiland Atherton Irish, is already in the midst of a campaign to raise a fund of \$125,000, most of which is being sought in subscriptions of one dollar. Offices have been opened in the rooms formerly occupied by the Philharmonic Society in the Auditorium, and the season is announced to open on Nov. 15, under the leadership of Otto Klemperer. The announcement of a guest conductor to serve during Klemperer's absence in the East in January and February, will be made shortly.

Although tentative plans for the continuance of the orchestra have been discussed by various groups, it remains for Dr. Remsen D. Bird, president of Occidental College, to bring the different factions together and formulate plans for a definite program. Due to the delay in getting started, the season will open later than usual and will contain twelve pair of concerts, instead of the usual fourteen, but extra programs later will bring the number to the customary length. It is understood that more emphasis will be placed on the series of children's concerts, in which the women's committee, headed by Mrs. Cecil Frankel, has been greatly interested. Allan C. Balch is honorary chairman of the new association, and Ben R. Meyer, treasurer, with Mrs. Irish, Mrs. Frankel, Dr. Bird, Edward D. Lyman and Gurney E. Newlin, members of the executive committee. The manager has not yet been named.

Reinhardt Events Spectacular

The possibilities of the Hollywood Bowl as a setting for spectacular productions were fully realized in the series of seven presentations of Shakespeare's *Midsummer Night's Dream*, under the guiding genius of Max Reinhardt, beginning Sept. 17. It was estimated that more than 150,000 persons witnessed the performances. The Mendelssohn score, most of which is familiar to concert audiences, was beautifully played by the full Philharmonic Orchestra, under the leadership of Einar Nilson, who has

been associated with Reinhardt for a quarter of a century and who has conducted the music more than 1000 times. A small chorus of women singers was used effectively.

Gilbert and Sullivan's perennially lively *Mikado* opened the newly overhauled Philharmonic Auditorium, beginning on Sept. 24 and continuing for the remainder of the week. The performance was of genuine merit and attracted good-sized audiences, the cast including Dorothy Whitmore, Allen Rogers, Ruth Holloway, Georgia Carroll, Gordon Weatherill and Allen Watson. Arthur Kay is the conductor. *Iolanthe* was scheduled for the following week, with a third opera to follow. The season is being sponsored by James V. Petrie, in conjunction with Merle Armitage, who is now manager of the Auditorium. Mr. Armitage has come in for much commendation for the manner in which the old Philharmonic has been reconstructed. The entire first floor of the Auditorium has been rebuilt with cushioned seats, new lighting effects and a redecorated curtain. The modernization has been achieved with the utmost artistic regard for the possibilities of the hall.

The Auditorium will again house the Behymer Artists' series, which will be opened by Fritz Kreisler on Oct. 23. Other attractions under the Behymer banner will be Nelson Eddy, Rachmaninoff, Bori, Vienna Sängerknaben, Iturbi, Monte Carlo Ballet, Meisle, Wilbur Evans and Giannini. Behymer is also managing the short opera season which will open in the Shrine Auditorium on Nov. 2. The list includes *The Bartered Bride*, *Secret of Suzanne*, *Le Coq d'Or*, *Carmen* and *Manon*, with Elisabeth Rethberg, Mario Chamlee, Doris Kenyon, Nelson Eddy, Ninon Vallin and Richard Crooks among the singers. Alfred Hertz, Pietro Cimini, Gaetano Merola and Wilfred Pelletier are conductors.

The Merle Armitage Concerts will also be held in the Auditorium this season, beginning with Sigrid Onegin on Oct. 25. Others will be Mary Garden, John Charles Thomas, Stravinsky, Samuel Dushkin and Ruth Slenczynski. Extra attractions will be the Don Cosack Chorus, Gunther Ramin, Mirovitch, Glazounoff Quartet, Hofmann and Chaliapin.

HAL D. CRAIN

Time of Novaes's Tour Changed

Originally announced to come to this country around Nov. 1 for her annual American tour, Guiomar Novaes will not arrive until directly after the first of the year due to the enforced extension of her activities elsewhere during the first half of the season. The present opening date on her American tour will be in Indianapolis, Ind., on Jan. 6, a re-engagement from past seasons. The Brazilian pianist will remain here until about March 1.

Borgioli Returns from European Successes to Sing in Coast Operas



Dino Borgioli Will Appear with Los Angeles and San Francisco Opera Forces Before Going to the Metropolitan

Dino Borgioli returns to the United States after triumphant appearances in *Don Giovanni*, under the baton of Bruno Walter, at the Salzburg Festival, and in *La Bohème* and *La Cenerentola* in London. A London concert at Wigmore Hall also was highly successful.

Previous to the opening of his engagement at the Metropolitan Opera, Mr. Borgioli will sing in the San Francisco performances of *Tosca*, with Lotte Lehmann, on Nov. 16; *Madame Butterfly*, with Elisabeth Rethberg, on Nov. 21, and *La Rondine* and *Mignon*, with Lucrezia Bori, on Dec. 3 and 7, respectively. He also will appear with Mme. Lehmann in *Tosca* at the opening of the Los Angeles Opera season.

Winona School of Sacred Music Does Elijah at Summer Session

WINONA, IND., Oct. 5.—A dramatized version of Mendelssohn's *Elijah* recently was given by the Winona School of Sacred Music in Winona Tabernacle here recently under the direction of Dr. George L. Tenny, of Chicago. An oratorio performance is an annual event of the summer session of the school, which was founded by Homer Rodeheaver.

The performers were: Homer Rodeheaver, Narrator; Roland Pease, Elijah; others were Mrs. Rollin Pease, Louise B. Taylor, of Wellsville, O.; Walter Boylston, of Chicago, and James Ford, of Chicago, and Ruth Rodeheaver Thomas. The chorus of 800 was composed of students of the summer school and members of choirs in northern Indiana. V. D. S.

Geri Dorsey Returns from London

Geri Dorsey, dramatic soprano, has returned from London, where she completed her studies under Sir Tyler Byrnes at the Royal Academy. Miss Dorsey, who made her debut at the Barbizon Plaza recently, will appear in recital before clubs and schools in New York and New England.

BERTHA OTT PRESENTS CHICAGO ATTRACTIONS

Anatol Rapoport to Open Series at Studebaker Theatre on October 21

CHICAGO, Oct. 5.—Under the direction of Bertha Ott, a long list of artists will be heard during the coming season here. Anatol Rapoport, Chicago pianist, just returned from Vienna, will be heard at the Studebaker Theatre, on Oct. 21. Georgia Kober and Theodora Sturkow Ryder, duo pianists, will give a concert at the Studebaker Theatre, on Oct. 25. Lois Wallner, soprano, will make her debut in recital at the Studebaker Theatre, on Nov. 4.

Sergei Rachmaninoff's only piano recital will take place at Orchestra Hall, on Nov. 11. Stell Andersen will be heard in piano recital, at the Studebaker Theatre, on Nov. 18. Fritz Kreisler's only violin recital will take place at Orchestra Hall, on Nov. 25. Ted Shawn and his group of male dancers will appear at the Studebaker Theatre, Nov. 25.

Eleanor Steele, soprano and Hall Clovis, tenor, will be heard at the Studebaker Theatre, in December. Jacques Cartier will give a dance program at the Studebaker Theatre in January. Estelle Berne, coloratura soprano, will make her debut recital at Kimball Hall in February. Stell Andersen and Silvio Scionti, duo pianists, will play at the Studebaker Theatre in February. Josef Hofmann's only piano recital will be at Studebaker Theatre in April. Viola Cole Audet will give a piano recital at Kimball Hall in May. Bernice Higgins, coloratura soprano, and radio star will be heard in recital during the season, and Edward Collins, Chicago composer and pianist will be heard in a program of his own compositions at the Studebaker Theatre in May.

Adult Music Education Is Subject of Harriet A. Seymour Lectures

Harriet Ayer Seymour, music educator and author of *The Philosophy of Music* and other books, began a course of lectures on Adult Education in Music on Sept. 25 to continue through Oct. 12 in Aeolian Hall.

The subjects chosen for the six informal talks were *Applied Psychology with Review of Helpful Books*; *The New Approach, Less Technical*; *Listening—Stop and Listen*; *How to Teach Groups to Play by Ear*; *How Anyone May Learn to Harmonize a Tune*, and *New Musical Appreciation—A Little for All*.

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Midsummer Night's Dream Staged by Reinhardt in San Francisco

Pennington Elected Symphony Concertmaster—Opera Series Sold Out—Pre-season and Summer Events Come to Close

SAN FRANCISCO, Oct. 5.—The proscenium of the War Memorial Opera House here has never framed a picture so magnificent as that conjured by Max Reinhardt for his famous version of *The Midsummer Night's Dream* which opened Oct. 1 for a series of five performances (plus a few extra ones) under the auspices of the State Chamber of Commerce.

Reinhardt presented a real out-of-door setting with turf and live trees, an exact replica of that used a fortnight ago in Hollywood Bowl. It was a Corot landscape, and Nini Theilade and her corps de ballet helped to make the fairy fantasy seem real. As a spectacle, Reinhardt's production transcended description. As Shakespearean drama, and in the casting and acting, opinions differ. But all seem to concede that for the most part it was better Reinhardt than Shakespeare, and that the advance billing, Max Reinhardt's *Midsummer Night Dream*, was very apt.

Next to the work of the ballet, musical interest centered in the Mendelssohn music played by fifty members of the San Francisco Symphony under the baton of Einar Nilson and in the choral work off-stage, done by members of the San Francisco Municipal Chorus, Hanns Leschke director.

Pennington Is Concertmaster

John Pennington, for several years first violinist of the London String Quartet, was elected concertmaster of the San Francisco Symphony succeeding Naoum Blinder whose dismissal at the beginning of the new season occasioned considerable controversy and resulted in the resignation of one member of the Board of Governors of the San Francisco Musical Association. Mr. Pennington's election followed a re-

cent decision of the Musicians' Union to permit an importation for this important position.

The return of Horace Britt as solo 'cellist also was authorized by the Union, and while it is not certain, it is believed likely that Mr. Britt will return to the post which he held for several years during the Hertz regime.

The Art Commission of the Board of Supervisors will give three Municipal "Pop" concerts this winter with the San Francisco Symphony at Exposition Auditorium, in preference to the Opera House because of its greater seating capacity which permits prices ranging from twenty-five cents to one dollar.

The entire subscription series of operas having been sold out before mid-September, repeat performances of *Manon*, *Tannhäuser* and *Carmen* have been announced by the San Francisco Opera Association.

A pre-season concert presentation of *Der Freischütz* was given by the Pacific Sängerbund with Frederick Schiller conducting. Its interest was largely that of novelty (to the present generation). Anna Netteman sang the role of Agathe with understanding. Others commendable in their roles were Marion Vecki, George Eldredge, Marsden Argall, Ben Klassen, Jeanette von Sturm, and Dorothea Thomas Mack.

Benjamin Zemach, whose themes are drawn largely from Jewish liturgical traditions, gave an impressive program with a group of dancing girls in the Hebrew Community Center Auditorium on Sept. 30.

Pianists heard recently were Adele Marcus, Eleanor Ruth Young, and Charles Cooper who participated jointly with Emily Hardy, soprano, and the Swedish Singing Society in a program sponsored by the local Order of the Eastern Star. The latter organization will sponsor an Opera House concert with resident musicians as the attraction.

Special mention must be accorded the Swedish Singing Society for its excellent work under Axel Pihlstrom, and also to the San Francisco Cantoria which gave a concert under the direction of Waldemar Jacobsen aided by Harold Mueller, organist.

The San Francisco Municipal Chorus of 250 was highly acclaimed by a large audience for its performance of Beethoven's *Missa Solemnis*, under Dr. Hans Leschke, at the Exposition Auditorium on Aug. 28. The accompaniment was played by the Summer Symphony—composed largely of the San Francisco Symphony personnel—and Uda Waldrop, organist. Soloists were Lorna Lachmund, soprano; Eva Gruninger, contralto; Raymond Marlowe, tenor, and Oliver Jones, bass.

The summer symphony season at Hillsborough sponsored by the San Mateo Philharmonic Society closed with the program on Aug. 19 conducted by José Iturbi. MAJORY M. FISHER

Koutzen to Play His New Sonata at Town Hall Recital

Boris Koutzen, violinist, will play for first time in New York his Sonata for Piano and Violin and the Sarasate *Malagueña* with a new accompaniment by Mr. Koutzen at his recital in Town Hall on Oct. 29. The remainder of the program will include works of Bach, Chausson, Debussy, Tchaikovsky and another composition by Mr. Koutzen.



Max Reinhardt, Whose Stage Magic Gave Charm to San Francisco Spectacle

HARRISBURG INTEREST CENTRES IN ORCHESTRA

Opera and Spring Festival Planned—Wednesday Club and Mathias Artists Engaged

HARRISBURG, Oct. 5.—Much interest here centers in the Harrisburg Symphony Orchestra under the conductorship of George King Raudenbush. Concerts will be presented in the Forum of the Pennsylvania State Educational Building on Nov. 20, Jan. 8, Feb. 19, and April 2.

In addition to the regular season, plans are being projected for a series of young people's concerts, opera production and a spring festival.

The Wednesday Club of Harrisburg will inaugurate its season Oct. 19 with the presentation of Pasquale Tallarico, pianist, in recital. Under the same direction, the Vienna Sängerknaben will appear here Nov. 16.

Robert Mathias, local manager for the All-Star Concert Series, has booked the following stellar attractions: Nino Martini, Nov. 12; Yehudi Menuhin, Dec. 6; Hall-Johnson Choir, Jan. 24; Gabrilowitsch and the Barrère Little Symphony, Feb. 12, and Lily Pons, April 22. Lawrence Tibbett was the first of this series on Oct. 4. Mr. Mathias also has booked the Don Cossacks and the Monte Carlo Ballet Russe.

CIVIC OPERA SHOWS RECORD ATTENDANCE

Desert Song Completes San Antonio List—Club Has New Department

SAN ANTONIO, TEX., Oct. 5.—The San Antonio Civic Opera Company gave an excellent performance of Sigmund Romberg's *The Desert Song*, Oct. 5, in the Sunken Garden Open Air Theatre, closing the season with a record attendance. The company had the assistance of Leonard Ceeley, of the St. Louis Civic Opera in the double role of Red Shadow and Pierre. Josephine Black was highly successful in the part of Margot. Florence Saxon Busch and George Tallman scored in the comedy roles. Lucile Cavanaugh, as the native dancing girl, Mary Ethel Vaughan, as the Spanish Dancer, Charles Stone, Jack Blankfield, Louis Arbetter and Rufus Craddock brought professional finish to their various roles. Others who contributed to the success were Gerald Drought, Leila Pyron, Berry Kroeger, Carl Heye, Glenn Wilson, John Knight, Elaine Tallman, Roland Klar. The choruses of thirty-four girls and twenty-seven men were well trained. David Griffin directed. Charles Stone had charge of stage direction, assisted by Eric Harker. The native and Spanish dances were staged by Lucy Crossland and Mrs. Lewis Krams Beck is president of the company.

On Oct. 2, the Tuesday Musical Club opened its thirty-fourth season of activities with Mrs. Eli Hertzberg as life-president. A new department of twenty-five members to be known as the Manuscript Group will work in composition. Alice Mayfield is chairman, Mrs. J. H. Calvert, vice-chairman. The vocal double quartet is enlarged to twelve members and will be called the Tuesday Musical Choir. Charles Stone is the director. Walter Dunham will continue to direct the String Octet and the Chaminade Choral Society. The Musicales-Teas which have been notably successful have the following artists for the twelfth annual series: Oskar Shumsky, violinist, Oct. 23; Brooks Smith, pianist, Dec. 11; Eleanor Steele, soprano and Hall Clovis, tenor, Jan. 29; Wilbur Evans, baritone, Feb. 27. All appear at the San Pedro Playhouse. Mrs. Paul Rochs is chairman. G. M. T.

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Alfred Y. Cornell Introduces Voco Study Plan in New York

ALFRED Y. CORNELL, vocal teacher, has re-opened his studio in Carnegie Hall and resumed his duties as head of the voice departments of the Academy of the Holy Names and of the College of St. Rose, both in Albany. Among summer activities, Mr. Cornell held highly successful master classes at Round Lake, N. Y., from June 26 to Aug. 4, and at Charleston, W. Va., from Sept. 1 to 10. He will return to Charleston to conduct another similar class in December.

As Eastern Supervisor of the National Association of Voco Clubs, Mr. Cornell is introducing in New York the unique system of class singing instruction known as the Voco Study Plan presented by Charles Norman Granville of Chicago, known both as singer and teacher. The course represents a compendium of established vocal methods, clarified and carefully arranged for presentation in class teaching. The avowed purpose of the course "is not to develop finished artists, but to give students a foundation upon which they can further develop their talents, and learn the principles for the use of the speaking as well as the singing voice."

Mr. Cornell went to Chicago during the summer to attend a meeting of Voco exponents and to study the method. His own classes in the Voco Study Plan will begin at Carnegie Hall on Oct. 15. It is reported that 500 teachers and 17,000 pupils are now making use of the course, and a large number of Voco Clubs, distributed throughout the country, are organized in a national association. The name, Voco,



Alfred Y. Cornell Has Re-opened His Vocal Studios in Carnegie Hall and Will Conduct Classes in the New Voco Study Plan

was derived from the first two letters of the words "vowel" and "consonant" and from the Italian verb "voco" meaning "I speak." A revised edition of the Voco Study Plan textbook was recently published by the Gamble Hinged Music Co. in Chicago.

In Schools and Studios

S. Constantino Yon Returns from Summer in Italy

S. Constantino Yon returned on Sept. 27 on the Conte di Savoia, accompanied by his family, after spending the summer at his father's home in Italy at Settimo Vittone, near Turin. To continue her studies with Mr. Yon, Elizabeth Slattery, soprano, who appeared last spring in the premiere of Pietro Yon's *The Triumph of Saint Patrick* at Carnegie Hall, spent the summer at Settimo Vittone. On Sept. 8, following a dinner given at the Villa Yon in honor of the Bishop of Aosta and the Fascist authorities of the province, Miss

Slattery was heard in a recital, accompanied by Mr. Yon at the piano. She won favor in the Bell Song from Lakme, the Mad Scene from Lucia, Estelle Liebling's Straussiana and the Proch Variations and was highly praised. On the return trip she was invited by Captain Lena to give an informal recital on Sept. 26, to the delight of the passengers, among them the famous tenor of the Metropolitan, Giovanni Martinelli, a friend of her teacher.

Liebling Pupils Face Busy Autumn

Pupils of the Estelle Liebling Studios are facing a busy fall season. Jean Tenny-

son, soprano, who appeared with the San Carlo Opera Company in Toronto last month, has been engaged by the Chicago Grand Opera Company. Kitty Carlisle, soprano, appeared in the picture, *She Loves Me Not*. Olive Jones, soprano, has been engaged by Warner Brothers to appear in motion pictures. Sue Reed and Amy Goldsmith, coloratura sopranos, sang on Roxy's first radio program and Dorothy Miller, soprano, on his second program last month. Anne Jamison, soprano, appeared as guest artist on the Palm Olive Hour. Claire Miller and Lucille Potter, coloratura sopranos, and Garfield Swift, baritone, are members of an octet on the Bisodol Hour over station W.A.B.C.

La Forge-Berumen Studios Re-Open

Frank La Forge, composer-pianist and voice teacher, returned on Oct. 1, from a visit to Maine and has resumed his teaching at the La Forge-Berumen Studios. Another busy season is anticipated with many recitals already planned and numerous radio programs. Ernesto Berumen, junior partner of the studios returned on the same day to take charge of his piano class. One of Mr. Berumen's pupils, Elizabeth Harmeling, recently appeared with outstanding success in recital at Bristol, Va.

National School for Musical Culture Starts Season with Large Enrollment

The National School for Musical Culture, started its season with a larger enrollment than ever before. The faculty includes Hans Barth, pianist, and director; Sigismond Stojowski, piano; Hans Lange, violin and Xenia Vassenko and Walter Golde, voice. There will be a series of faculty recitals during the season also weekly student recitals.

Arthur Warwick Re-opens Studio

Arthur Warwick, pianist and teacher, and head of the piano department of the Horace Mann School for Boys has re-opened his studio in the Steinway Building and again will give a series of weekly recitals in which he will appear as soloist. A number of guest artists also will be heard in the series.

Gertrude Walsh Begins Winter Activities

Gertrude Walsh, teacher of diction and expression, has re-opened her New York studios for the winter. She has also started her classes in speech and in the dramatic department of Mount St. Vincent's College of New York and St. Elizabeth College of New Jersey. She will also continue as director of numerous little theatre groups in New York.

Harriet Foster Opens New Studios

Harriet Foster, teacher of singing, has opened new studios in New York at 404 East 55th St. Her enrollments this season have increased, and she again plans a series of studio musicales during the winter in which she will present many of her artist-pupils.

Unusual Courses Introduced at New York College of Music

Music Librarianship, Practical Musical Criticism, and Radio Continuity Writing are among the unusual courses introduced this year at the New York College of Music of which Carl Hein and Grace Spofford are directors.

Dorothy Lawton, music librarian of the New York Public Library, will give ten lectures on Music Librarianship. The work in Practical Musical Criticism will be conducted by Oscar Thompson, for six years music critic of the New York *Evening Post* and for a longer period one of the editors of *MUSICAL AMERICA*. Radio Continuity Writing will be taught by George P. Ludlam of the National Broadcasting Co.

Other new courses added to the curriculum this year are Radio and Music, conducted by Franklin Dunham, Educational Director of the National Broadcasting Co.; Music in Community Life, conducted by Duane Ramsey and Martha Ramsey of the Henry Street Settlement School; and the Layman's Music Courses conducted by Miss Spofford.

Opens New Studio



Edwin Gerschefski, at Tea in the Surrey, England, Home of Tobias Matthey with Members of the Latter's Family

Edwin Gerschefski, pianist and exponent of the Matthey Pianoforte School, has just recently opened his new studio in the Steinway Building.

Institute of Musical Art Begins Its Thirtieth Season

The Institute of Musical Art began its thirtieth season on Oct. 4, under the direction of Oscar Wagner, assistant dean of the Juilliard School of Music. The enrollment at the school which took place on Sept. 27, 28 and 29, was the largest in several years. The institute now confers the degree of Bachelor of Science with major in music on students who graduate from the Public School Music course. An affiliation with Teachers College of Columbia University enables the institute to provide for its students the academic courses required to obtain the degree. Special late afternoon, evening and Saturday classes in all branches of music have been arranged.

Ten scholarships were awarded, the contestants coming from fourteen states. They were as follows: Piano: Emilie Binkovitz, Ohio; Eleanor Martin, Massachusetts; and Judith Snitman, Ontario. Violin: Alexander Brott, Quebec; Genevieve Duman, Missouri; and Victor Mucci, New York. Voice: Joseph Epley, Jr., New Jersey; Donald Morris, Ontario; and Dorothy Westa, New Jersey. Organ: Ashley Miller, New York. The Margaret McGill Memorial Scholarship in voice was won by Mary Burns of Baltimore, over thirty-three contestants.

Y. M. H. A. Orchestra to Give Three Concerts

The Y.M.H.A. Orchestra, A. L. Binder, conductor, will be heard in three Sunday evening concerts in the Theresa L. Kaufmann Auditorium, on Nov. 25, Feb. 17 and May 4.

KATE S. CHITTENDEN

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KRUEGER FORCES IN RADIO BROADCASTS

Kansas City Orchestra Begins Second Year—Recital Series Announced

KANSAS CITY, Mo., Oct. 5.—With a twenty-six week radio contract, calling for a coast-to-coast hookup over the red network of the National Broadcasting Company, the Kansas City Philharmonic, Karl Krueger, conductor, enters upon its second season with closely marked schedule of major events. While public interest in the orchestra has mounted steadily, an indication gleaned from a heavy advance subscription sale, the revenue gained from the United Drug Company radio contract will substantially balance the orchestral budget. The major subscription concerts, a series of symphony concerts for young people and a tour, complete activities for the 1934-35 season. The radio programs are scheduled to begin Oct. 14, at 3 p. m. They will be of half-hour duration and will be heard weekly until the middle of April. De Wolf Hopper will act as program commentator. Mr. Krueger, who recently returned from the west coast where his vacation was spent, is highly gratified over the public's interest in the orchestra and the eagerness for the first subscription concert, Oct. 30.

The Heart of America Community Opera, David Grosch, director, recently closed its first season that began in July, in the natural out-of-door amphitheatre of Unity Farm. The Mikado, The Chimes of Normandy, Pinafore and the Prince of Pilsen were presented to audiences particularly eager for the diversion. Heading the roster was DeWolf Hopper, whose classic portrayal of the male roles in the Gilbert and Sullivan comedies was the highlight of the season. Others in the cast included Arthur Donaldson and Louis Templeman, of New York; Helen Freund, Lorna Doone Jackson, Alvah Beecher, Raymond Koch and Hardy Humes, of Chicago. Local singers were Winifred Goldsborough, Velma Lyon, Frances Goldberger, Billie Daniels, Mildred Goldberg, Eugene Grosch, George Clay, William Barclay and Ben Hedberg. Rehearsals for next season will begin in January for the chorus, ballet and minor roles.

The Conservatory of Music of Kansas City, Dr. John Thompson, director, claims unusual interest in the conductorial classes to be inaugurated by Mr. Krueger. Important faculty additions in

AT BAYREUTH—In the Lens of a Wagner



Wieland Wagner, Bayreuth

NOT the least interesting fact about these pictures is that they were taken by Wieland Wagner, son of the late Siegfried Wagner and grandson of the immortal Richard. At the right, his mother Frau Winifred Wagner is seen in conversation with Franz von Hoesslin, one of the Bayreuth Festival conductors, and Dr. Alfred Roller of Vienna, designer of the Parsifal sets, new this year. Above is a rehearsal view of the Parsifal Flower Maidens.

the school include Philipp Abbas, first cellist of the Kansas City Philharmonic. Mr. Abbas will direct the chamber music department; Edoardo Sacerdote will conduct grand opera and voice repertoire classes; light opera will be directed by Charles Hedley; George B. Phelps heads the dramatic art classes, and Beverly Breon and Virginia Barrows, head the school of the dance. Marked increased enrollment in all classes is reported.

The same optimistic note comes from Dr. Mabelle Glenn, director of music in the public schools, who claims the largest enrollment ever recorded in piano and orchestral classes in the elementary grades. Miss Glenn further states that the promise of a series of



Wieland Wagner, Bayreuth

concerts by the Kansas City Philharmonic has greatly stimulated the increased interest. At the seventy-second annual convention of Missouri State Teacher's Association to be held Nov. 8, 9 and 10, a chorus of 2000 singers from the seventh grades will sing at the general assembly. Other selected groups will also be heard.

BLANCHE LEDERMAN

FEDERATED CLUBS URGE CABINET POST

Resolution for Secretary of Fine Arts Adopted at Chicago Meeting

CHICAGO, Oct. 5.—That a message be sent to President Roosevelt requesting that consideration be given to the appointment of a Secretary of Fine Arts to his cabinet was one of the resolutions adopted by the board of directors of the National Federation of Music Clubs at a meeting here on Sept. 6 to 10, called by Mrs. John Alexander Jardine, president.

The assembly also went on record as opposed to curtailments in school music activities, urging that they be reinstated in school curricula on an equal basis with other subjects. It was further resolved that the state organizations continue to sponsor formation of amateur musical groups, that American artists and composers be given recognition

and that the Federation continue to cooperate in the formation of projects for needy musicians.

To help obtain good radio programs, good reception, and good announcers is an objective of the national group; and it is recommended that each state federation make arrangements for performances of major works by American composers living within their boundaries, and that each club engage at least one American artist during the season.

Viewpoints on Modern Trends in Music were given by Charles Wakefield Cadman, Dr. Karleton Hackett, Herman F. Smith, Dr. Edgar Stillman Kelley, and Miss Kathleen McLaughlin. Other speakers on the programs were Mrs. Charles S. Clark, Rudolph Ganz, Dr. Horace Bridges, William Dodd Chenery, William J. Bogan, and Dr. William Braid White.

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PITTSBURGH LOCAL ARTISTS POPULAR

Native Musicians to Appear Frequently—Organ Series Begin

PITTSBURGH, Oct. 5.—Both Dr. Marshall Bidwell, at Schenley Park, and Dr. Caspar Koch on the Northside, are ready to play their weekly organ recitals in the two Carnegie halls. Dr. Bidwell plays Saturday nights and Sunday afternoons, the former program always more profound than for Sundays when the transient audience is a little restless and demands more popular music.

Dr. Koch invites local players and singers to be his soloists each week, allowing promising students excellent opportunities for first public appearances. Last season oratorios were sung occasionally in abbreviated form, again giving lesser known but ambitious choirs hereabouts occasion for hearing before large audiences.

John Julius Baird, one of the younger and enterprising organists, inspired by the Bach Choir in Bethlehem, recently issued a call to residents of the North Boroughs for a Bach Choir. It was gratifying to learn that 100 singers met the first evening at Bellevue High School.

Untiring efforts have at last convinced our managers that local artists have something to say, and that we now have young men and women who have so far made good afield as to be recognized at home. The Young Men and Women's Hebrew Association has always made it policy to bring at least one local star to our attention each season, and this year chooses Madeleine Rosenbaum.

Miss Rosenbaum has been a protégée of Egon Petri and this summer, in competition with nineteen other pianists, won a scholarship to study with Rudolph Ganz in Chicago. She won high praise in Vienna as a younger student and excellent recommendations from both Petri and Ganz.

Viola Mitchell, now for many years a recognized concert violinist in all the capitals of Europe, returns to us this winter to play as soloist with the Detroit

Piano Classes in the South

CHAPEL HILL, N. C., Oct. 5.—Henri Deering directed two piano classes at the University of North Carolina the past summer; one at Chapel Hill, the University proper, and the other at Greensboro, which is the women's branch of the University. Mr. Deering, as a result of his marked artistic and personal success, has been asked to return the following year for the complete summer session.



Left, the Class at Chapel Hill with Mr. Deering (Seated). Right, the Greensboro Group

Symphony under Ossip Gabrilowitsch. Miss Mitchell was a student of Margaret Horne, who has stood by the young artist, as companion and advisor, since the day she left Pittsburgh.

Beveridge Webster is far better known in Paris and London than in Pittsburgh, having quit this city as a young boy when his father took an official position at the American Conservatory in Fontainebleau. Webster plays early in the autumn with the Pitts-

burgh Symphony.

The same organization has chosen Henry Harris as piano soloist when Eugene Goossens comes as guest conductor. Harris has played in Berlin, Leipzig, Munich, Vienna and Cologne, and has had many appearances in the United States. In Pittsburgh he has been soloist with every prominent club and has been a pioneer in original concerts and lecture-recitals.

J. FRED LISSFELT

TWIN CITIES READY FOR ACTIVE SEASON

Minneapolis Orchestra Soloists Chosen—Recitalists to Be Heard

MINNEAPOLIS, Oct. 5.—A distinguished roster of artists to appear as soloists with the Minneapolis Symphony for its thirty-second season has been announced by Mrs. Carlyle Scott, manager. The guaranty fund and season ticket campaign has not yet reached its goal, but the orchestra's board of directors has complete faith in the Twin Cities' response to the appeal and has signaled for "full steam ahead."

Artists engaged for the Friday night series, opening Oct. 19, include Ruth Slenczynski, who played with the orchestra on its tour last winter and will appear in Minneapolis for the first time; Benno Moiseiwitsch, Ossip Gabrilowitsch, appearing either as guest conductor or piano soloist; Grete Stueckgold, Elisabeth Schumann, Nathan Milstein, Joseph Szigeti and Feodor Chaliapin.

Engaged so far for the popular Sunday series, opening Nov. 11, are Paul Wittgenstein, Viennese pianist and composer, and Viola Mitchell, young Pittsburgh violinist.

Opera Plans Announced

Eugene Ormandy, conductor of the Minneapolis orchestra, is due to return Oct. 14. During the summer Mr. Ormandy was guest conductor of the Philadelphia Orchestra at Robin Hood Dell and of the New York Philharmonic-Symphony at the Stadium Concerts, later sailing for Europe for study and vacation.

As the result of two resignations of first-chair men at the close of the last season, two section leaders will make their bow when the symphony season opens—Emil Opava, flutist, and Elias Carmen, bassoonist. There are two new players in the bass section, Warren Benfield and Benjamin Schlossberg.

The University Artists series, also managed by Mrs. Scott, will open Nov. 5 with the Metropolitan Opera Quartet, to be followed by Ruggiero Ricci, Nino Martini, the Glazounoff String Quartet with Samuel Dushkin, violinist, and

Igor Stravinsky, composer; Eunice Norton, pianist, and an unannounced attraction.

Changes in Orchestra

Opera will receive considerable attention in the Twin Cities in months to come. Presentation of Carmen is being prepared by the St. Paul Civic Opera Association for Oct. 17, 18 and 20, while in Minneapolis, beginning Nov. 19, a season of nine operas will be presented by the San Carlo Opera Company under the auspices of the Junior Association of Commerce. Meanwhile the Twin City Civic Opera Association, Minneapolis group, is rehearsing Faust for an early presentation.

The Twin Cities' two leading musical clubs—the Thursday Musical of Minneapolis and the Schubert Club of St. Paul—have announced their seasons, the former featuring as star attractions recitals by John Charles Thomas, and Guiomar Novaes, and the latter offering Doris Doe, Dalies Frantz, Nelson Eddy, the Stradivarius String Quartet, and Margaret Halstead.

JOHN K. SHERMAN

Milton Blackstone in Program at New Glasgow, N. S.

NEW GLASGOW, N. S., Oct. 5.—Milton Blackstone, viola player of the Hart House String Quartet, in conjunction with Ellen M. Fulton, pianist of Scranton, Pa., and Francis Llewellyn, Harrison, organist of New Glasgow, presented a recital in compliment to their friends at Westminster Church here on Aug. 20. The program included duos and solos from the works of Boellmann, Couperin, Saint-Saëns, Franck, Handel and others. This marked Mr. Blackstone's first appearance as soloist in some time.

Kate Chittenden Gives Musical Lectures at Murray Bay

Kate Chittenden, New York piano teacher, gave a series of informal talks at Murray Bay, Quebec, entitled Studies in Personality, covering Bach, Beethoven and Brahms, on Aug. 14, 17 and 24 respectively. The talks were given with musical illustrations.

KINDLER CONDUCTS NORTH CAROLINA STATE FORCES

Henry Hadley Also Appears with Orchestra Regularly Conducted by Stringfield

GREENSBORO, N. C., Oct. 10.—Opening the musical season at Woman's College of the University of North Carolina, the North Carolina State Symphony was heard in concert in Aycock auditorium on Sept. 26 with Hans Kindler, conductor of the National Symphony, Washington, D. C., as guest conductor. Mr. Kindler was enthusiastic in his praise of the orchestra in an impromptu speech at the close of the program, saying that the progress made by the orchestra, which is made up of players from over the entire state playing in an organization backed by federal funds, during the five months of its history was nothing short of "miraculous."

The audience caught Mr. Kindler's power as a conductor and responded with whole-hearted applause after each number while the orchestra gave of its best.

Other concerts given by the State Symphony with Mr. Kindler as guest conductor included appearances in Winston-Salem and Charlotte on Sept. 24 and 25.

Lamar Stringfield, composer and conductor, is conductor for the State Symphony, the only state-wide symphony in America.

With Henry Hadley as guest conductor, the orchestra opened the musical season at Duke University, Durham, N. C. Other concerts played under the direction of Mr. Hadley included those in Winston-Salem and Danville, Va., on Oct. 1 and 3.

H. W. E.

Maruchess Completes Western Tour

Alix Young Maruchess, viola and viola d'amore concert artist, recently returned from a successful tour of the West Coast where she played in San Francisco, Los Angeles, San Diego and other cities. Mme. Maruchess is spending the early part of this season concertizing in the East, and will leave in December for another tour of the South and West.

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BROOKLYN OPERA OPENS WITH AIDA

Academy of Music Series Under
Way—Variety Marks
Year's Bookings

BROOKLYN, Oct. 5.—The borough season opened at the Academy of Music on Sept. 29, with a popular-price presentation of *Aida* given by the Brooklyn Civic Opera Association as first offering in a two-week series of seventeen performances. Anna Leskaya in the title role, Rosita Fordieri as Amneris, Pasquale Ferrara as Radames, Rocco Pandiscio as Amonasro, Guido Guidi as the King, provided sincere singing in their respective roles. Chorus, ballet, scenery, costumes and orchestra combined in a traditional rendition and picturization of the conflicts between the ancient Egyptians and Ethiopes. Gabrielle Simeone conducted.

The 1934-35 schedule of events under Brooklyn Institute auspices lists an evening series of fifteen lecture-recital programs (Oct. 23 to March 27) in the Enjoyment of Music series, with Olin Downes as commentator. Participating artists in these programs will be Richard Crooks, the American Society of Ancient Instruments, José Iturbi, the Harvard Glee Club, Charles Hackett, Efreim Zimbalist, Lawrence Tibbett, Lily Pons, Myra Hess, Yehudi Menuhin, Lotte Lehmann, Vladimir Horowitz, Walter Gieseking, and the Monte Carlo Ballet Russe.

Boston Orchestra Coming

The Institute schedule also lists the annual Boston Symphony series of five Friday evening concerts, the dates of which are Nov. 16, Jan. 4 and 31, March 1 and April 5. Miscellaneous events include appearances in recitals and concerts of Carmen La Calle, Milo Miloradovich, Yoske Saito, Beal Hober, Jorge Bolet, the Tollefsen Trio, William Bowers, Ruth Slenczynski, the Columbia University Symphonic Band, Vandy Cape and others. Dr. Daniel Gregory Mason will give five lecture-recitals on the Spiritual Significance of Beethoven's Symphonies. B. H. Haggin con-

ducts two courses (thirty sessions each) on Symphonic Music for the Layman, and Romanticism-Nationalism-Realism-Impressionism in Music. All of the above events are held at the Academy of Music.

The Metropolitan Opera subscription series this season includes eight performances, on the Tuesday evenings of Jan. 8, 22 and 29, Feb. 5, 12 and 26, March 5 and 26.

Choral society concerts (at the Academy) include the Morning Choral, Dec. 13 and April 11; The Chaminade, Jan. 16 and April 3; The Apollo Club, Dec. 4, Feb. 19 and April 30. Other choral events will be presented by the Freiheit Singing Society and Lutheran Chorus.

The Queens Symphonic Society, Jascha Fastofsky, conductor, will give four concerts in Jamaica and several in the larger Long Island communities.

FELIX DEYO

SCHERCHEN GIVES COURSE IN CONDUCTING IN PARIS

Appears in Three Private Concerts in
Connection with Classes—
Pupils Also Appear

PARIS, Oct. 1.—Hermann Scherchen held his second course in the Art of Conducting in this city during the early part of the summer. In his teaching, Dr. Scherchen applies the theories and methods set forth in his Handbook of Conducting (English translation, Oxford University Press, London, 1933). Dr. Scherchen holds that the student must have a complete theoretical mastery of the art of conducting before actually facing an orchestra. The course concluded with a concert in the Hall of the Institute of Art and Archeology, in which Dr. Scherchen's pupils conducted symphonies by Mozart, Haydn and Beethoven, by memory, without rehearsal, and without previous communication with the orchestra. Each student conducted one movement of a symphony and all of them acquitted themselves with credit, while some showed a mastery which is generally considered the fruit of long experience.

In connection with this Course, Dr. Scherchen conducted three private concerts of exceptional interest. The first of these, given under the patronage of the Princess Edmond de Polignac, was a Bach-Handel Festival, comprising works not hitherto heard in Paris. The second, held under the auspices of the International Society for Contemporary Music, comprised works by Schönberg, Filip Lazar, Florent Schmitt, P. O. Ferrou and Manuel de Falla. A third concert brought the first modern performance of the 2nd Act from Ramau's *Platée*, the first performance in Paris of Busoni's *Fantasia contrapuntistica* for two pianos, and Stravinsky's *Les Noces*.

G. C.

Gabrilowitsch Opens Grand Rapids Symphony List Under Wecker.

GRAND RAPIDS, MICH., Oct. 5.—The Grand Rapids Symphony, conducted by Karl Wecker, will inaugurate its sixth season at Civic Auditorium on Oct. 19 with Ossip Gabrilowitsch as soloist in Franck's *Variations Symphoniques* and a Bach concerto. A series of six subscription, eight popular and four children's concerts will be given during the year by the orchestra which now has a personnel of ninety. Leland D. Bullard is assistant conductor, and Palmer Quackenbush, concertmaster. Jeannette Vreeland is scheduled to appear as soloist with the organization later in the season.



Nevada Van der Veer, Who Heads the Voice
Department of the Cleveland Institute of
Music

FALL SESSION UNDER WAY AT CLEVELAND INSTITUTE

Many Scholarships Awarded—New
Appointments on Faculty Are
Announced

CLEVELAND, Oct. 5.—The Cleveland Institute of Music began its fall session Sept. 17 with a large increase in enrollment. Thirty-two scholarships, entitling the recipient to a year's free tuition in their major subject were awarded: Piano scholarships to Richard Roberts, Marjorie Freeman, Alice Aldrich, Maryette Biggs, Violet Reavey, Edith Warner, Marion Griffin, Saraloo Konigsberg, Margit Karlsson, Martha Avery, George Costello, Marilyn Costello, Lucile Harley, Dorothy Tomlinson, Loren Glickman and Janet Weltman; violin awards to Edward Matyi, Richard Warner, Jeanette Jones, Joseph Shaftel, Brenton Banks and Salvatore Recchi; Reuben Caplin, Elton Hoehn and William Rosenfield received scholarships in voice; Irving Klein and Richard Watzulik in 'cello, and Robert Zupnik, Robert Upson, Richard Peck, Curtis Clarke and George Goslee in orchestra.

Arthur Loesser, head of the Department of Ensemble, gave the first lecture in the Comparative Arts Course on d'Indy and Chausson, which was to be followed on Oct. 5 by a lecture on Gabriel Fauré by Denoe Leedy, member of the piano faculty and music critic of the *Cleveland Press*.

Nevada Van der Veer, contralto, newly appointed head of the Voice Department, who comes to Cleveland from her New York studio, was heard in the opening concert of the season, Oct. 3. She presented songs of Handel, Pergolesi, Bach, Schubert, Lenormand, Hahn, Pierné, Wolf and Strauss. Jean Martin Buck was at the piano.

Herbert Elwell, head of the Department of Composition and music critic of the *Cleveland Plain Dealer*, has been appointed associate conductor of the Institute Symphony, of which Dr. Artur Rodzinski, the director, conducts one rehearsal weekly. Teachers of orchestral instruments have been chosen from among the leading players of the Cleveland Orchestra.

Kate Neal Kinley Fellowship Awarded

URBANA, ILL., Oct. 5.—The Kate Neal Kinley Memorial Fellowship for 1934 has been awarded to Evelyn Gladys Swarthout of Lawrence, Kan. The fellowship pays \$1,000 toward expenses of a year's advanced study of the fine arts in America or abroad.

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UTICA ARRANGES VARIED CALENDAR

Several Orchestral Concerts and Artist Recitals in Prospect

UTICA, N. Y., Oct. 5.—With three local symphony orchestras in rehearsal, two concert series planned in which nationally known talent will take part, and local clubs arranging extensive programs, the schedule for the winter months in this city will provide some kind of musical entertainment for every week.

Roland Chesley will present Rachmaninoff on Oct. 26; the Monte Carlo Ballet Russe, on Nov. 22, and the Cleveland Orchestra some time in February. The Community Concerts will bring Grace Leslie, contralto, and Mildred Dilling, harpist, on Nov. 15; Yehudi Menuhin, on Jan. 31, and Nelson Eddy, on Feb. 21. The Community Concerts are sponsored by the B Sharp Musical Club.

A season of two orchestral and two choral concerts is planned by the Civic Musical Society under the supervision of Wallace B. Johnson, president. Prof. Berrian R. Shute of Hamilton College will direct the symphony and the choir. The opening concert on Nov. 9 will be given by the orchestra. The second, on Dec. 18, will feature Christmas carols, both chorus and orchestra participating. Another orchestral concert is scheduled for Mar. 8 and the season will close on May 7.

The first concert of the Utica Symphony Orchestra will be given on Dec. 4 at the St. Francis De Sales Auditorium under the direction of Nicholas D. Gualillo. Money raised by the concert will be used to buy instruments for the students in the public school bands and orchestra.

Musicians in the Utica Symphony Orchestra conducted by Edgar J. Alderwick, have been in rehearsal for a month, but no schedule of concerts has yet been announced.

Announce Club Plans

Fourteen programs in the homes of members are planned by the Etude Club of which Miss Helen Hauser is president. A public meeting was arranged for Hotel Utica on Oct. 24. During January the club will discuss modern English and French composers. Pupils

of the teachers in Etude Club will be heard in March.

Under the direction of Mrs. George E. Bannigan, B Sharp Musical Club will hold a series of student recitals. Extension programs will be given throughout the year in Utica institutions for the benefit of shut-ins.

David Griffith, W. Christmas Jones and J. T. Roberts comprise the committee of Cymreigyddion Society members who are seeking competitors for the New Year's eisteddfod, the annual Welsh song festival of Central New York. George M. Wald has been renamed director of the Kolko Filaretow, Polish male chorus. The Männerchor Chorus is directed again this fall by Johannes Magendanz.

Fifty-one students have been selected at Hamilton College to fill the ranks of the college choir which is directed by Paul A. Fancher. The Musical Art Society of Hamilton College is planning a program of chamber music.

Artists to appear in the Colgate University series of lectures and concerts this year will include Gladys Swarthout and Albert Spalding. The Compinsky Trio will be another attraction.

ELLIS K. BALDWIN

Moiseiwitch Returns for Engagements in the United States

Benno Moiseiwitsch, pianist, is returning to this country after an absence of more than two years. His tour will open in Halifax, N. S., on Oct. 25. His appearance in New York will be on the evening of Nov. 13 in Carnegie Hall, as soloist with the National Orchestral Association, Leon Barzin, conducting. While here he will play with the Chicago, Minneapolis and Montreal orchestras, and in a number of out-of-town recital engagements. A New York recital will follow the National Orchestral engagement.

Vera de Villiers in European Successes

LONDON, Oct. 5.—A highly successful performance was given by Vera de Villiers, contralto, as soloist at one of the orchestral concerts conducted by Albert Coates at the Salzburg Festival. Both Miss Villiers and Mr. Coates have been invited to appear in a special concert in Vienna during January.

Miss Villiers also was scheduled to appear in a program of songs by Joseph Marx, Austrian composer, at Queens Hall, London, on Oct. 10, with the composer as accompanist.

porated concern, its name and address, as well as those of each individual member, must be given).

The Musical America Corp., 113 West 57th Street, New York.

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A. Walter Kramer, 113 West 57th Street.
Walter Isaacs, 113 West 57th Street.
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JOHN F. MAJESKI,
Sworn to and subscribed before me this 4th day of October, 1934.

RUSSELL R. SCHALLER,
Notary Public.
(My commission expires March 30, 1935.)

THE BERKSHIRE FESTIVAL

(Continued from page 5)

in modern clothes, innocuous and uneventful. William Kroll, the violinist who presented it, was in splendid form, and he was ably seconded by Alfredo Casella at the piano.

Respighi's Concerto a Cinque

If the American works provided little that could be treasured in the memory, it is hardly possible to say that the new offerings from abroad supplied this interest. Respighi's Concerto a cinque (1933) for oboe, trumpet, violin, double bass and piano, plus string orchestra, concentrated its quality in a well-written first movement, in form a passacaglia treated in a manner reminiscent of Vivaldi. This is a sonorous and excellently contrived piece, superficial as only Respighi can be superficial, but of interest in demonstrating what a thoroughly skilled musician can do with very little more than sheer technique. The other two movements, however, are much weaker.

The nearest thing to a complete expression that any of the new works offered was the Frank Bridge Violin Sonata (1933) heard here for the first time in America. There are some good nostalgic pages in the work, and a genuine emotion flavors the best of it; but one could not avoid the image of Scriabin in Sussex, in knickers perhaps, and carrying a stick, but nevertheless, Scriabin. Bridge, too, seemed afflicted with a flow of musical verbosity that strained the fragile strength of the themes he devised; a long-windedness that was not diminished by the excessive use of a few chromatic mannerisms. William Kroll and Frank Sheridan lavished the best of their skill upon the composition, to the end of an eloquent and thorough-going performance.

It may be by now the reader's impression that the five programs were more remarkable for performance than for music; and that impression is certainly an accurate one. Nothing in the three days of novelties and premieres seized one's attention so completely as the Casella-Poltronieri-Bonucci trio's performance of the thrice-familiar Geister Trio (D Major, Op. 70, No. 1) of Beethoven. If the perfection of ensemble playing was still unaccomplished (due to the slight predominance of Casella's piano), there was a suavity and deftness to their joint performance that no trio currently to be heard in our concert-halls can challenge. Add to this Casella's leveling musical intelligence, and the result is an ensemble capable of reviving for our audiences, in first-class performances, a literature that has been too long dormant or misrepresented. The trio most certainly maintains the level of excellence that Mrs. Coolidge has established in the organizations she has sponsored both in Pittsfield and Washington.

New Honors for Loeffler

Also sharing the interpretative honors were the members of the Kroll Sextet, who were heard in works by Brahms (G Major, Op. 36) and Bohuslav Martinu. An invigorating performance of the Brahms served as a prelude to a rehearsing of the Martinu, which won the Coolidge prize and was performed at the 1932 Washington festival. A concise and uncompromising piece of writing, the vigorous, sturdy material well withstood the rechecks of a second hearing. Equally, the Tansman Triptyque for string orchestra affirmed the impressions of sound and well-reasoned craftsmanship that it had created at a first hearing.

If there was a triumph in the wake

of any of the contemporary productions at this festival, the honors must certainly go to Charles M. Loeffler, whose Canticum Fratis Solis had the benefit of a superior performance under the direction of Richard Burgin. Olga Averino was the soprano for this work, lending to it the substantial merits of her voice and musicianship, though the ultimate niceties of shading somewhat escaped her. With the gleaming sonorities of this richly-imaginative work throbbing in one's ears, it was indeed a matter for regret that Loeffler was not present to receive personally the tribute of an audience that had received, in so friendly a fashion, composers Harris, Eichheim, Bridge, Casella, Carpenter and Hill. Mme. Averino was also heard in two Lully arias in new versions by Roy Harris—the Revenez, Revenez from Thésée, and an aria of Lybie from Phaëton. Their majestic tread seemed unaffected by the Harris ministrations, and Mme. Averino delivered them sympathetically.

Interspersed in the various programs were a Sonata a tre from Das Musikalische Opfer of Bach in a new arrangement by Casella, the same composer's Sicilliana e Burlesca (1914), still a fiendishly ingenious piece, and his arrangement of a Clementi trio in D; the Rieti Sonata (1924) for piano, flute, oboe and clarinet; a fantasy sonata by Burnet C. Tuthill (Op. 3) which evidenced the possession of a genuine talent; a Couperin suite for chamber orchestra in an arrangement by M. Wood Hill; and a gently introspective septet by Cyril Rootham (1932).

Whether this festival will inaugurate a return to Pittsfield annually in the future, one can only speculate. But if Mrs. Coolidge could see her way to it, one conjectures that there would be considerable interest in a festival made up exclusively (in its contemporary aspects) of the best works contributed to these events since 1918. What might constitute "best" for such a purpose is an issue that might well intimidate the bravest of men; but it is possible that three or four musicians might be found who would undertake the task of assorting and separating these works with such an end in view. Certainly it would provide a very interesting survey of a powerful influence in modern musical life.

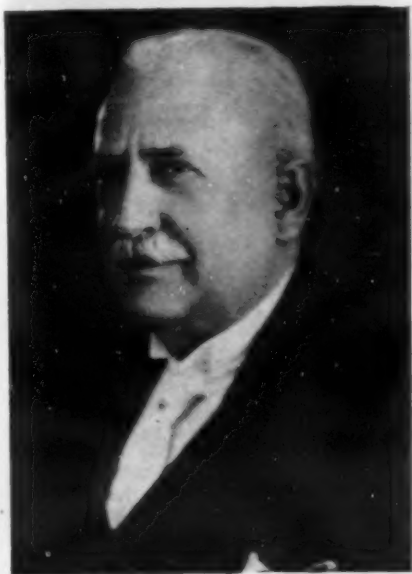
Music Teachers National Association Meets at Milwaukee on Dec. 27

The Music Teachers National Association, of which Karl W. Gehrken is president, will meet at the New Pfister Hotel in Milwaukee on Dec. 27 to 29. Among the events will be a unique recital of easy compositions by modern composers like Hindemith and Schönberg, to be played by Hans Barth. Rudolph Ganz will play a MacDowell Sonata as a musical interlude on one of the programs and conduct his suite Animal Pictures at the concert of the Young Peoples Symphony.

Professor George S. Dickinson will have charge of a college music conference. Speakers will be Roy Dickinson, Welch, Glen Haydon, Paul Láng, Jerome Swinford, and Otto Kinkeldey. There will be conferences on class piano, wind instrument, and theory teaching.

Olin Downes is to talk on the work and training of the music critic. Howard Bennett on Opera in Modern Germany, and Otto Ortmann, of the Peabody Conservatory, on The Mechanics of Piano Playing.

Passed Away



Dr. Arthur D. Woodruff

WASHINGTON, CONN., Oct. 5.—Dr. Arthur D. Woodruff, for many years conductor of the University Glee Club of New York as well as of other choral bodies, and a well-known teacher of singing, died at his summer home here on Sept. 24.

Dr. Woodruff was born here on Aug. 22, 1853. He was educated in local schools and in Poughkeepsie and first studied singing in New York, going later to Shakespeare in London. He sang in concert and oratorio for some years, taking part in the Worcester and other festivals and appearing as soloist with the New York Oratorio Society. On retiring from the concert stage he settled in New York as a teacher of singing and as a choral conductor. He established four singing societies, the Orange Musical Art Society, the Women's Choral Society and the Lyric Club of Newark, and the Englewood Musical Art Society, all in New Jersey. He also conducted the Orpheus Club of Philadelphia for seventeen years.

Mr. Woodruff resigned from the conductorship of the University Glee Club in 1924, and was succeeded by Marshall Bartholomew who was succeeded by the present conductor, Channing Lefebvre, in 1927. On the fiftieth anniversary of Mr. Woodruff's activities as a conductor, members of six choral bodies founded or conducted by him, joined in a concert in Carnegie Hall.

He was married in 1883, to Eureka Drayton of New York. Two daughters survive. Rutgers College gave him the degree of Doctor of Music in 1919.

Edwin H. Lemare

LOS ANGELES, Oct. 5.—Edwin Henry Lemare, eminent organist and composer, died at his home here on Sept. 24.

Born at Ventnor, Isle of Wight, England, Sept. 9, 1865, he received his first instruction from his father. When only eleven he won the John Goss Scholarship at the Royal Academy of Music where he studied for six years under Goss, Macfarren, Steggall and Turpin. His debut as a recital organist was at the Inventions Exhibition, London, in 1884. In 1886, he was made organist at the Albert Hall, Sheffield. After his six years at Sheffield, he was called to Holy Trinity Church, London, where his weekly recitals became famous. From 1897 to 1902, he was organist at St. Margaret's, Westminster. While there he created a sensation by producing the entire first act of Parsifal.

Lemare's first visit to this country was made in 1900, and he returned the following year to give 100 recitals in the United States and Canada. In 1902, he became organist at the Carnegie Institute in Pittsburgh but resigned three years later. For ten years he held no official position but traveled around the world giving recitals. In 1915, he gave 100 recitals at the

Panama-Pacific Exhibition which met with such success that he had to add twenty-one more. He was municipal organist in San Francisco from 1917 to 1921; in Portland, Me., from 1921 to 1923; and Chattanooga, Tenn., from 1923 to 1929. He was married to Charlotte S. Bauersmith of Pittsburgh in 1909.

As an organist, Lemare was one of the most eminent of his time. A number of his compositions, such as the Andantino in D Flat, the Pastorale in E, and Moonlight and Roses achieved wide popularity. He had also published organ symphonies, settings of the Church Service, anthems and a cantata besides numerous smaller pieces and transcriptions of orchestral works.



Barnes, Callen

Ella May Smith

COLUMBUS, OHIO, Oct. 5.—Ella May Smith, widow of Dan Laws Smith, and for many years identified with musical affairs in Columbus and with the National Federation of Music Clubs, died at the home of her daughter, Mrs. George C. Fairbanks, in Oak Park, Ill., on Sept. 28.

Mrs. Smith was for many years correspondent and writer of special articles for MUSICAL AMERICA. She came as a young pianist to this city in the 'eighties, and soon became prominent not only as a teacher but as a pianist, organist and choir director and because of her lecture recitals, compositions and writings. In 1903, she was elected president of the Women's Music Club, and during her thirteen years of active association with that society, she founded the series of Six Artist Concerts, the community music schools and the Women's Music Club Alcove at the Public Library. Largely through her efforts the small active membership of the club was enlarged to include an associate membership of several thousand which still supports the concert series. She also founded the Saturday Music Club.

At the time of her death she was president emerita of the Women's Music Club; honorary president of the State Music Teachers Association of Ohio, of which she was first woman president; national life member of the National Federation of Music Clubs; corporate member of the MacDowell Association; international honorary member of the British Musical Society and honorary chairman of the Division of International Reciprocity of the National Federation of Music Clubs which she originated. For more than twenty years she was music critic of the *Ohio State Journal*.

Mrs. Smith was one of the first to champion the performance of opera and songs in English. She was the founder of the Columbus branch of the English-speaking Union. From 1903 to 1925, she was chairman of American music in the National Federation.

Her song, *Because I Love You*, one of her collections of *Seven Little Songs* published in the '90's, was very popular. The degree of Doctor of Music was conferred upon Mrs. Smith by Capital University during her last visit to this city in June, 1933.

R. C. S.



Henri Marteau

BERLIN, Oct. 5.—Henri Marteau, eminent violinist, teacher and composer, died at his home in Lichtenberg, Upper Franconia, after a short illness, on Oct. 4.

Henri Marteau was born in Reims, March 31, 1874, of musical parents. The violinist Sivori first discovered his talent when a small child and presented him with an instrument and persuaded his parents to let him study. He first went to Bunzi, a pupil of Molique, and later to Léonard at the Paris Conservatory. The latter left him his fine Maggini violin formerly the property of Maria-Theresa at his death in 1891. Marteau then studied violin with Garcin and composition with Dubois, and was graduated in 1892, winning first prize. He made his first tour of America that year, but had already appeared as soloist with the Vienna Philharmonic under Richter in 1884, and under the same conductor in London in 1888. He visited this country the two following years and in 1906, with great success. He also toured Europe. From 1900 to 1908, he was professor at the Geneva Conservatory and in the latter year succeeded Joachim at the Berlin Königliche Hochschule. He was interned from 1915 until the end of the war. In 1920, he was second kapellmeister at the Götterburg opera, and from 1921 to 1924 taught at the Prague Conservatory, for a year at the Leipzig Conservatory and from 1928 at the Dresden Conservatory.

Marteau's compositions embraced an opera, a symphony, choral works, ensemble pieces and smaller works of various kinds.

Robert Adams-Buell

MILWAUKEE, WIS., Oct. 5.—Robert Adams-Buell, pianist and teacher, died here on Aug. 13. Mr. Adams-Buell, who was fifty years old, had studied in this country and Germany. He taught at Lawrence College, Appleton, Wis., and at Marquette University School of Music in this city before becoming a member of the faculty of the Wisconsin Conservatory of Music. He was heard frequently in recital and his last public appearance was as soloist with the Chicago Symphony about three years ago.

C. P. M.

Attico Bernabini

CHICAGO, Oct. 5.—Attico Bernabini, chorus-master of the Chicago Civic Opera Association for a number of years, died in hospital on Sept. 15, after an illness of several weeks. Mr. Bernabini had conducted opera in Italy and South America and was brought to Chicago by the late Cleofonte Campanini. He is survived by his wife and one son in Italy.

Ivan Abramson

Ivan Abramson, at one time a grand opera impresario and more recently a motion picture producer, died in hospital on Sept. 15. Mr. Abramson was born in Minsk, Russia, Sept. 1, 1869, came to this country as a boy, and entered the newspaper field. In 1905, he organized a grand opera company which toured the country giving performances at popular prices.

Robert Fulton Cutting

Robert Fulton Cutting, financier and philanthropist, and for a number of years president and later chairman of the board of the Metropolitan Opera and Real Estate Company which owns the Metropolitan Opera House, died at his summer home in Tuxedo Park, N. Y., on Sept. 21. Mr. Cutting, who was a member of one of the prominent New York families, was born in New York in 1852. Besides his philanthropic interests he was an indefatigable worker for better civic government and in 1912, he published a book entitled *The Church and Society* which advocated a closer co-operation between the church and the government. He was for fifty years a member of the vestry of St. George's Protestant Episcopal Church where funeral services were held on Sept. 24.

Edwin Bechstein

BERLIN, Oct. 1.—Edwin Bechstein, head of the well-known firm of piano manufacturers, died at Berchtesgaden on Sept. 20. The firm was founded in Berlin in 1853, by Friedrich Wilhelm Carl Bechstein who died in 1900. He had worked in factories in London, Paris and Berlin. Branches were subsequently opened in Paris, London and St. Petersburg. Much of the early popularity of the instruments was due to the interest of Hans von Bülow. By 1914, the firm was employing 1,100 men and turning out 4,700 pianos a year. The foreign branches were closed early in the war but that in London re-opened in 1924.

Myron Jacobson

SEATTLE, Oct. 5.—Myron Jacobson, composer and pianist, died on Sept. 7, after a long illness. Mr. Jacobson was born in Criea, Russia, and was a graduate of the Royal Conservatory of St. Petersburg, having studied with Rimsky-Korsakoff. He came to Seattle nine years ago to join the faculty of the Cornish School. Among his recent achievements was the organization of the Northwest Opera Intime, which produced short operatic works in English. With his wife, Berthe Poncy Jacobson, he gave numerous two-piano recitals.

Isidore Braggiotti

LOS ANGELES, Oct. 5.—Isidore Braggiotti, teacher of singing, died here in a hospital on Sept. 16, following an attack of pneumonia. Mr. Braggiotti was born in Turkey in 1864, and first taught singing in Florence, Italy. He came to the United States in 1919, settling in Boston, and moved to Los Angeles in 1927. He is survived by seven children, of whom Mario is known as a concert and radio pianist.

H. D. C.

Mrs. J. Fred Wolle

BETHLEHEM, PA., Oct. 5.—Jenny Stryker Wolle, widow of Dr. J. Fred Wolle, founder and for many years conductor of the Bethlehem Bach Choir, died in hospital on Oct. 2.

Mrs. Wolle was born in Long Valley, N. J., June 2, 1885, and attended the Moravian Seminary here. The couple were married in 1886, and Dr. Wolle died in 1933. She is survived by one daughter, Mrs. G. Prescott Baker of Yarmouth, N. S.

Harry Askin

Harry Askin, for fifteen years manager for the late John Philip Sousa, and previously to that, of numerous theatrical and musical enterprises, died at his home on Sept. 29. Mr. Askin was born in Philadelphia in 1867. His first musical venture was as manager of Lillian Russell in The Brigands, and he also managed the McCaull Opera Company. He was later connected with the management of the New York Hippodrome. He became Sousa's manager after the war and continued with him until his death in 1932.

J. Austin Springer

ALBANY, N. Y., Oct. 5.—J. Austin Springer, pianist and director of the Albany Conservatory of Music and for more than forty-five years active in music in Albany, died in hospital on Sept. 20. Born in Utica, N. Y., in 1870, he came to Albany as a boy. His musical education was largely under the late Dr. William Mason.

COMPLETE SUCCESS RECORDED FOR WORCESTER FESTIVAL

(Continued from page 7)

the point in Part I, where Job sings "For now should I have lain still and been quiet," a feeble melodic idea comes forth in the cellos, but it is soon lost. Again, the music of Job's passage, "O cease then and leave me" has a gentle melodic feeling that would never be noticed, were not the work so definitely unmelodic.

Mr. Stoessel did everything in his power (and that is saying a good deal) to make the work come off and his chorus, solo singers and orchestra co-operated valiantly. But here, to my thinking, was a trench that simply could not be taken. I admire Mr. Stoessel's receptiveness to the presentation of new compositions. But I cannot agree with him that this rhetorically valid but musically uninspired Russian oratorio was worth the effort.

Bori Star of Artists' Night

"Artists' Night," the night of nights in the festival week was made especially brilliant last evening by the presence of Lucrezia Bori of the Metropolitan Opera. On her appearance on the stage, gownned exquisitely in white, the vast audience gave her a royal welcome.

Singing *Voi che sapete* and *Dei vieni non tardar* from *The Marriage of Figaro* and the *Gavotte* from *Massenet's Manon*, she was in excellent voice, and made all three compositions enchanting through her truly aristocratic delivery, coupled with that glamorous something which is so definitely a part of her art. As an encore, she sang archly the little *Chanson de Marie Antoinette* to everyone's delight. For her song group, skillfully accompanied at the piano by Frederick Bristol, Miss Bori sang works by Rimsky-Korsakoff and Scott, both in English, and three Spanish songs by Turina, Otrudors and Nin, all of them artistically realized interpretations, the Spanish songs veritable triumphs, given with authentic national feeling. For her three extras, she chose Ponce's *Estrellita*, sung to the chorus, the familiar *Clavelitos*, and de Falla's *Jota*. There were whole series of ovations for the prima donna.

Mason Suite Acclaimed

Albert Stoessel presided over the orchestra with happy effect for Miss Bori in her Mozart and Massenet arias and led it ably in several orchestral compositions, among them Daniel Gregory Mason's Suite after English Folk Songs, Tchaikovsky's *Romeo and Juliet* and Strauss's *Artist's Life*.

Dr. Mason's suite, one of the most spontaneous of new American pieces, is as unpretentious as it is worthy. Set in three movements the composer has employed in the first the folk songs, *O No, John! A Brisk Young Sailor*, and *The Two Magicians*; in the second, *Arise, Arise*, and in the third, *The Rambling Sailor*. These fine, healthy English tunes he has treated freely, with great skill in their development, instrumentation and harmonization, employing modal touches here and there most appropriately and setting his themes against each other in contrapuntal combination, as at the end of the first movement. One cannot praise Dr. Mason enough for refraining from any sophistication in writing a work on these folk melodies. Many modern composers, lacking his sense of proportion, would have erred gravely in attempting to impose their own personality on these tunes of the people and would thus have submerged them.

The work was well played. The composer, who was in the audience, was signalled by Mr. Stoessel to rise and come to the stage, to bow his thanks to the audience.

Stoessel Is Honored

After the intermission, Hamilton B. Wood, president of the festival association, appeared on the stage and read telegrams from President Roosevelt and Gov. Joseph B. Ely of Massachusetts and then asked Mr. Stoessel, who was still back stage, to come to the platform. In brief but finely expressed remarks, Mr. Wood paid tribute to the conductor's ten years of service at Worcester and presented him with



Worcester Evening Post

Risë Stevens, Mezzo Soprano, Won High Favor in the Honegger Oratorio and as Soloist at the Children's Concert



Alfredo Valenti Designed the Settings and Was Stage Director for the Successful Performance of *Madame Butterfly*

a beautiful silver service, the gift of his many friends in this city. The audience gave him ovational applause and rose in his honor. Mr. Stoessel's reply was charmingly spoken, with that sincerity and modesty for which he is known and prized.

To close Artists' Night fell to the lot of the chorus which distinguished itself once more singing unaccompanied the Negro spirituals, *I Got Religion* and *Wade in the Water*, in Noble Cain's shrewdly calculated arrangements and Beethoven's *The Heavens Are Telling*, and the finale from Act II of Verdi's *Aida*, the last two with orchestra and organ. Some of the best singing I have ever heard from the chorus was done in the Cain arrangements, in which the quality was truly thrilling.

Butterfly Closes Festival

Following last year's innovation of staging an opera at the festival, Mr. Stoessel and his associates mounted on Saturday evening, the closing night, *Madame Butterfly*, attracting an audience of capacity size.

The cast was as follows:

Madame Butterfly.....	Susanne Fisher
Lieut. B. F. Pinkerton.....	Frederick Jagel
Suzuki.....	Joan Peebles
Sharpless.....	Robert Crawford
Goro.....	Warren Lee Terry
Kate Pinkerton.....	Risë Stevens
The Bonze.....	Gean Greenwell
Yamadori.....	Roland Partridge
Registrar.....	Samuel Rea
Trouble.....	Dorothy Timon

Not only was the performance worthy of high praise, but the plan of presenting



Joan Peebles Was an Appealing Suzuki in the Closing Night's Performance of *Madame Butterfly*

it in English was a very happy one. The settings by Alfredo Valenti were beautiful and the stage direction, also by Mr. Valenti, was smoothly managed. In their singing and acting, the group of men and women of the festival chorus distinguished themselves.

Mr. Stoessel was remarkably efficient in his direction and made his orchestra play with much verve and richness of tone. In the matter of tempi, he chose to take some passages a trifle faster than we are accustomed to hear them, but this in no sense destroyed the melodic outline, rather adding life to the musical flow.

Fisher and Jagel Applauded

Miss Fisher surpassed herself in the title role. She not only sang the music with alluring tonal beauty, ranging from brilliance in her upper voice to the tenderest quality in her medium, but acted her part with a command of interpretative detail that was superb. She made the final scene deeply affecting. Hers was an undisputed triumph and at the end, after many curtain calls with the other principals, Mr. Stoessel made her come out alone.

As Pinkerton, Mr. Jagel scored a decided success, singing with thrilling vocal

quality in his top voice and acting the part with great naturalness. Miss Peebles as Suzuki was excellent and revealed the beauty of her fine contralto voice in the prayer at the opening of Act II and in her duet with Miss Fisher. As Sharpless, Mr. Crawford made a striking appearance and sang with admirable quality. Mr. Terry's Goro was a characterization of sharply etched villainy and comedy; Mr. Greenwell's Bonze a figure of towering impressiveness and vocal power; Miss Stevens brought to the small part of Kate Pinkerton appropriate quietness of demeanor and sang capably, and Mr. Partridge was satisfactory as the prince who came a-wooing.

In the matter of enunciation, almost all of the principals were successful in making their text intelligible. In the preparation of the work, Mr. Stoessel added, of course, to his already arduous duties as musical director, but he may rest assured that it was worth the effort. As in performances at the Juilliard, the prompter was happily dispensed with, proving that artists can remember their lines when they realize that they will not be prompted. The lighting was, on the whole, charmingly atmospheric.

Many Notables Present

As in other years, many prominent musicians and figure in music's world attended the festival, among them Mrs. Georges Barrère, Marion Bauer, Clarence C. Birchard, George E. Brown, Mabel Daniels, Doris Doe, Arthur Fiedler, Francis M. Findlay, Mrs. William Arms Fisher, Samuel Richards Gaines and Mrs. Gaines, Wallace J. Goodrich and Mrs. Goodrich, H. W. Gray, Guy Fraser Harrison and Mrs. Harrison, Vincent V. Hubbard, Ernest Hutcheson and Mrs. Hutcheson, Werner Josten and Mrs. Josten, Serge Koussevitzky, Joseph M. Priaulx, Thompson Stone and Mrs. Stone, Oscar Wagner, and Herbert Witherspoon and Mrs. Witherspoon. Daniel Gregory Mason, who came to hear his Suite after English Folk Songs performed on Friday evening, was accompanied by Mrs. Mason and had in his party his brother, Henry L. Mason and Mrs. Mason, Mrs. Elizabeth Coolidge and Gertrude Watson. Newspaper reviewers from out of town included H. Taubman of the *New York Times*, Willard M. Clark of the *Springfield Union*, Edgar A. Barrell of the *New Bedford Standard* and Sidney R. Fleet of the *Lowell Courier-Citizen* and Mrs. Fleet.

GABRILOWITSCH TO GIVE CONCERT CYCLE

Plans Five Programs with Barzin and National Orchestral Association

Ossip Gabrilowitsch, pianist, is scheduled to appear with the orchestra of the National Orchestral Association, Leon Barzin, conductor, in a special series of five programs outlining the development of the piano concerto from Bach to our time, on Saturday afternoons at Town Hall.

The opening program on Oct. 27 will present the concerti in A Major, D Minor and C Minor of Bach, Mozart and Beethoven, respectively. The second, on Dec. 29 will be all-Beethoven including the rarely heard *Phantasy* for piano, orchestra and male chorus. Chopin's E Minor, Weber's F Minor, Schumann's A Minor, and Liszt's A Major will compose the Feb. 16 concert.

Brahms's D Minor and B-Flat Major concerti will be heard on March 9, and the concluding group, on March 23, will be Franck's *Variations Symphoniques*, Tchaikovsky's Concerto in B-Flat Minor, Strauss's *Burlesque*, and Rachmaninoff's Concerto in C Minor.

Upon his return from Europe in

August, Mr. Gabrilowitsch conducted three performances of the Detroit Symphony in the Ford Symphony Gardens at the Century of Progress Exhibition in Chicago, and he also directed the orchestral forces at Hollywood Bowl in three performances. Both of these series attracted large audiences.

A. Walter Kramer Again Guest Critic at Worcester Festival

WORCESTER, MASS., Oct. 6.—A. Walter Kramer, editor of *MUSICAL AMERICA*, was again invited this year by the Worcester Evening Post to act as guest critic during festival week. His reviews appeared in the *Evening Post* each day from Oct. 2 through Oct. 8.

Rachmaninoff to Play His Latest Work With Philharmonic

Sergei Rachmaninoff's newest composition for piano and orchestra, said to be cast in an unusual form, will be introduced to New York audiences by the composer and the New York Philharmonic-Symphony, conducted by Bruno Walter, on Dec. 27 and 28. The work was composed during the past summer at Lake Lucerne, Switzerland.